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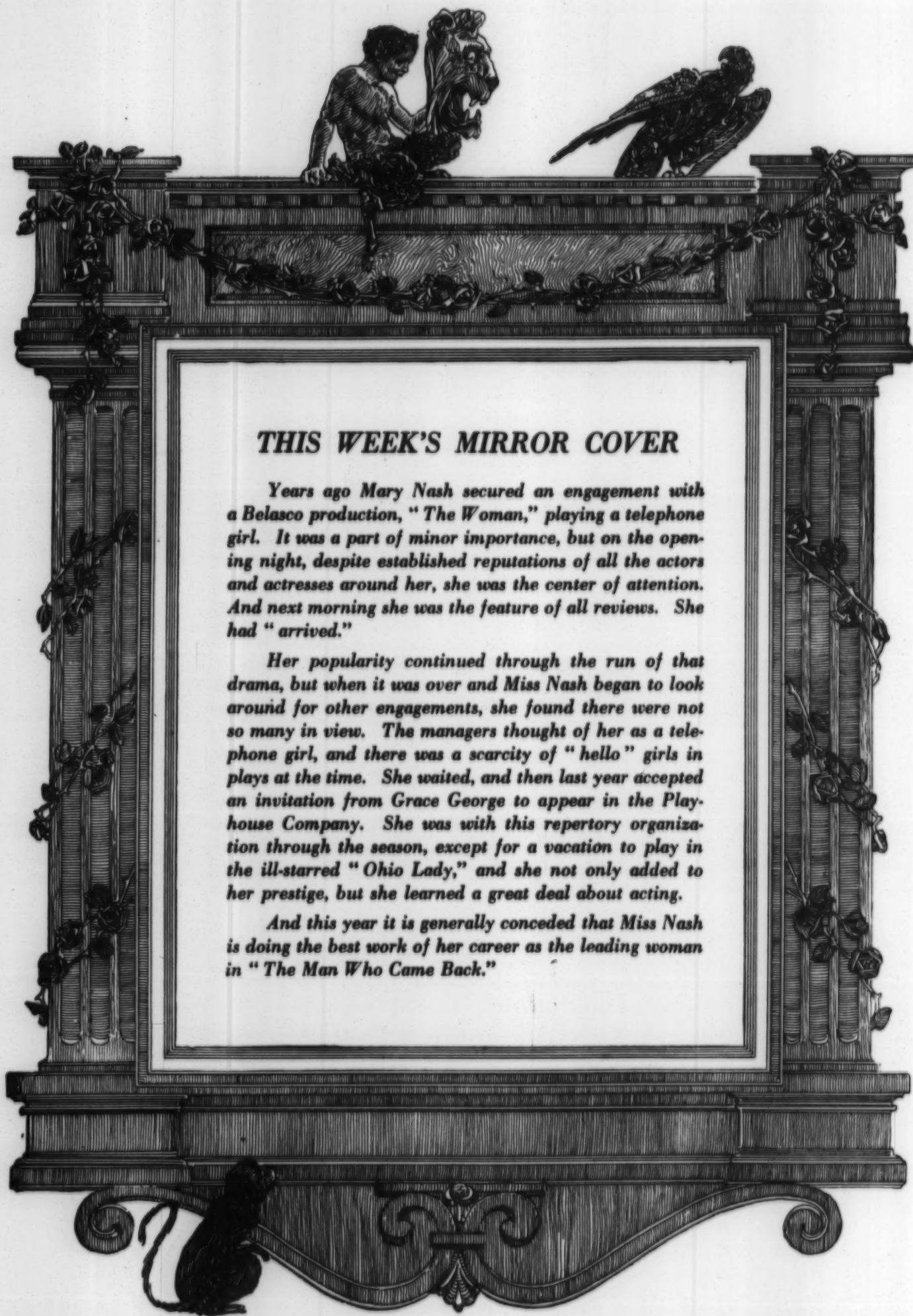
# DRAMATIC MIRROR

DECEMBER 9, 1916

PRICE TEN CENTS



MARY NASH



### THIS WEEK'S MIRROR COVER

Years ago Mary Nash secured an engagement with a Belasco production, "The Woman," playing a telephone girl. It was a part of minor importance, but on the opening night, despite established reputations of all the actors and actresses around her, she was the center of attention. And next morning she was the feature of all reviews. She had "arrived."

Her popularity continued through the run of that drama, but when it was over and Miss Nash began to look around for other engagements, she found there were not so many in view. The managers thought of her as a telephone girl, and there was a scarcity of "hello" girls in plays at the time. She waited, and then last year accepted an invitation from Grace George to appear in the Playhouse Company. She was with this repertory organization through the season, except for a vacation to play in the ill-starred "Ohio Lady," and she not only added to her prestige, but she learned a great deal about acting.

And this year it is generally conceded that Miss Nash is doing the best work of her career as the leading woman in "The Man Who Came Back."



# THE NEW YORK DRAMATIC MIRROR



VOLUME LXXVI

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No. 1981

## THEATER SHORTAGE KEEPS MANY PLAYS ON ROAD

**Productions That Have Proved Successful Out of Town Are  
Forced to Wait for a Metropolitan Hearing—Managers  
in Keen Competition**

Despite the fact that the approach of the Christmas holidays brings a retrenchment on the part of the public so far as the theater is concerned, producing managers continue their feverish activities to bring attractions which have been given successful trial performances in other cities into New York theaters.

Playhouses in Manhattan are a scarcity, and for every one occupied there are three and four negotiations being conducted as to its future possession. Only last week Nazimova was compelled to disband her company because of her failure to obtain a theater for her production of "Ception Shoals." She had attempted to lease the Lyceum, but Oliver Morosco, at the last moment, succeeded in getting the theater for his "Mile-a-Minute Kendall."

There is a constantly growing number of productions, outside the city limits, waiting for an opportunity to gain a New York hearing. It is reported that Elsie Ferguson in "Shirley Kaye" is shortly to replace "Pollyanna" at the Hudson Theater, and Maude Adams in the new Barrie play, "A Kiss for Cinderella," is to be Bernhardt's successor at the Empire, but as to the local appearance of other forthcoming productions nothing definite has been ascertained.

David Belasco is impatiently obtaining nearby bookings for Frances Starr in "The Little Lady in Blue," ready to bring her into New York at the first sign of diminution of business in

"Seven Chances." The Shuberts have "Oh! Imogen," a comedy by Harry James Smith, and "Girls Will Be Girls," a musical comedy, prepared for a New York opening, but are unable to gain theaters for them.

Robert Edeson, in "His Brother's Keeper"; Guy Bates Post, in "The Masquerader"; Julia Arthur, in "Seremonda," and Fritz Scheff, in a new musical play, are some of the stellar attractions playing adjacent cities watching for the least sign of an opening at a Broadway playhouse.

But competition is keen, for there are many additional applicants for immediate New York bookings. Included in the list are: "Give and Take," a new play recently produced in Syracuse by Robert M. Catts and George Mooser; "The Right Little Girl," a comedy, which Daniel Frawley is projecting with Jane Keith in the leading role; "Take Your Medicine," which the Selwyns are presenting; Edmund Breese, in Carlyle Moore's new play, "Scapegoats"; George Arliss, in "The Professor's Love Story"; "The Lodger," a new English comedy, with Lionel Atwell featured in the cast; "The Brat," a comedy, by Maude Fulton, which Oliver Morosco is producing; "Her Market Value," Willard Mack's new play, which A. H. Woods recently tried out in Atlantic City, and "You're in Love," a musical comedy, which Arthur Hammerstein presented in Stamford, Conn., last Wednesday night.

### "THE BASKER" DROPPED

Cyril Maude Will Revive "Grumpy" for Tour of Country from Coast to Coast

Cyril Maude, whose New York season was brought to a close last Saturday night at the Empire Theater, has decided to abandon the English comedy, "The Basker," in which he has been appearing, and will revive his popular success, "Grumpy," for a Coast-to-Coast tour of the country.

Mr. Maude's decision was brought about, it is said, through the belief that "The Basker" was too thoroughly English in its theme and characterization to be of interest to American audiences.

No announcement has been forthcoming concerning "The Barber of Mariposa," a comedy of French-Canadian life, adapted by Michael Morton and Stephen Leacock from the latter's stories, "Sunshine Sketches," in which Mr. Maude was scheduled to appear this Fall.

## EDESON PROMISES SENSATION

**Commissioner of Licenses Wants to Know More About "His Brother's Keeper" Before it Reaches New York**

Robert Edeson is negotiating for a New York playhouse, in which to present himself in a play from his own pen, entitled "His Brother's Keeper."

The play, described as a melodrama of a sensational nature, deals so frankly with certain sex problems, it is said, that Commissioner of Licenses George H. Bell, upon a report from an up-State city, where it was recently seen, has already begun investigations to ascertain if its present form is too objectionable for production here.

"His Brother's Keeper" was originally presented in Harrisburg, Pa., and the *Patriot* of that city stated in its review that "the subject of the play is not for juvenile minds, though in no sense offensive to those of adult develop-

**TYLER EXTENDS PLANS**  
Production of "The Harp of Life" to Be Followed by the Presentation of Other Plays

Now that he has successfully presented Laurette Taylor in J. Hartley Manners's new play, "The Harp of Life," following many postponements, George C. Tyler has turned his attention to other producing enterprises.

Foremost among these will be the presentation early in the Winter of H. B. Warner in "Among Those Present," a dramatization of a story by Larry Evans. Mr. Warner has not appeared in New York since the production of "Blackbirds," several seasons ago. Mr. Tyler will also produce at the same time a comedy, entitled "Tomorrow's Child," adapted by Harriet Ford from Fanny Hurst's story of the same name.

Other plans of Mr. Tyler include the revival of "The Ohio Lady," a comedy by Booth Tarkington and Julian Street, under the name of "The Country Cousin." It was presented last Spring in Middle Western cities with Mary Nash in the leading role. The title of "The Ohio Lady," it was reported last year, had been selected as a tribute to Mr. Tyler, who was born in Ohio.

### AMES PLANS PRODUCTION

John Masefield's "The Faithful" Probably Will Be Presented at Little Theater

It is reported on good authority that Winthrop Ames will produce a Japanese play, "The Faithful," by John Masefield at the Little Theater in the Spring. The play, already published in book form, will be produced along original lines that promises to make it something of an artistic sensation. There is no truth in the rumor that Mr. Ames intends relinquishing his theatrical interests.

### ALL-STAR REVIVAL

Marie Tempest and other prominent players have been engaged for an all-star revival of A. E. Thomas's "Her Husband's Wife."

## PLAY PIRACY IS ON THE WANE

**Ligon Johnson, on Tour of Country Finds Few Violations of  
Copyright Law**

As a result of the activity of the United Managers' Protective Association in protecting its interests, play piracy no longer exists in any appreciable degree in the United States. Ligon Johnson, attorney for the association, recently completed a tour of the West, in which he directed prosecuting energy for a sporadic case here, and there of an obscure theatrical manager who was attempting to obtain fraudulent advantage of the name of a Broadway success, but he was unable to unearth a single instance in which piracy was being practiced openly and defiantly.

"The organization of the association is directly responsible for the elimination of this play piracy problem," said Mr. Johnson to a *Minaoa* representative. "We have hunted down and prosecuted so strongly all violations of the copyright law, especially in its relation to theatrical production, that today I doubt if there is a single pirate doing business. True, we have no way of obtaining redress in Canada, as no copyright law exists between the two countries. These play pirates flourish as widely as ever, but we hope that the matter will be adjusted when the war ends and Canada has more time to devote to domestic affairs."

Five years ago conditions were just as bad in the United States. All over the country, but particularly in the West, well-known Broadway plays were being presented without any authority by managers of stock companies, and obscure traveling repertoire organizations. Play piracy, in fact, flourished to such an alarming extent that it was one of the chief reasons for the organization of the principal amusement men of the country into a protective association.

"Mr. Johnson pointed out that the only instances of play piracy to be encountered now are those in which theatrical managers, knowing the advertising value of certain New York successes, attempt to use their titles for their offerings."

"Whenever we have learned of the operations of these men we have prosecuted them on the grounds of fraud and obtaining money under false pretenses. It is their custom to get hold of the billing and advertising matter of such well-known plays as 'Peg o' My Heart' and 'Within the Law,' and announce them as their forthcoming attractions. Of course, it is humbugging the public, because their offerings are in no case these plays at all. We are gradually driving such frauds out of business."

## AS WE WERE SAYING—

By Mademoiselle Manhattan

Constance Collier's statuesque beauty was missed, and her absence from the marvelous Ball of the Allies at Madison Square Garden, was loudly lamented on all sides, last week. But everybody was telling everybody else about Miss Collier's wonderful thought for the crippled soldiers in the Canadian hospitals. This week Miss Collier is in Montreal, where she is entertaining the wounded in the various hospitals every day throughout the engagement in the Canadian metropolis of Silvio Hein's "Merry Wives of Windsor," with Tom Wise as the rotund Falstaff.

she is pleased at the likeness. I have an idea that like Miss Starr, Miss Bond will go far in her profession. She has a regular Belasco equipment—a plastic, sensitive face, shining intellectual eyes, a sweet voice—and the fundamental principals of a fine stage technique acquired, one is sure in good schools. I believe Miss Bond studied at Beerbohm Tree's Academy in London, but it was not there, I am sure, that she acquired that little catch in her throat that suggests tears and dreams, and all those things that get into Frances Starr's voice with an effect you cannot escape



CLIFTON CRAWFORD AND ADELE ROWLAND,  
As They Appear in "Her Soldier Boy."

Wm. N. Y.

The Khaki Club, of which A. R. Doble is president, acts as escort to Miss Collier on these errands of mercy, and crippled heroes who are unable to applaud Miss Collier's recitation show their appreciation of her efforts to make them forget their pain by cheers that are the more pathetic by reason of their very feebleness. When "The Merry Wives" visit Ottawa, Toronto, and other Canadian hospital cities, Miss Collier will repeat her entertainment, and, if there is a single officer or even one mangled Tommy Atkins who fails to bless her efforts, it will be because her voice has lost its music, her eyes their tender sympathy, and her smile its encouraging sunshine—for these things are her offering to England's wounded heroes.

Three different girls have called me up during the past few weeks, each imploring me to keep an eye on Helen Bond, who plays the little daughter in "The Music Master." The advice is quite unnecessary since I have been keeping an eye on Miss Bond for some time, all by myself, without being told to.

There are moments when Miss Bond is curiously like Frances Starr, and as everybody who plays Helen Stanton tries to resemble Miss Starr, I suppose

nor describe. Most decidedly I shall keep an eye on Miss Bond, who seems exactly the sort of stuff Wizard Belasco delights to shake up in a hat, cover with a handkerchief, and draw out before a dazzled audience as a charming nosegay of flowers.

If Olive Tell doesn't look out Montague Love and Douglas Wood will make an actress of her in spite of her beauty and her school of acting diploma.

Miss Tell, although afflicted with a habit of anchoring herself in one spot and sticking there (that's the sort of thing that comes under the head of "repose," I suspect in schools of acting), showed so much growth in the part she played in Mr. Wood's production of "The Pardon" at the Bandbox the other day, as fairly to share honors with Mr. Wood and with Margaret Moreland (Mrs. Nat Goodwin), whose work was the surprise of the afternoon. Miss Moreland is a beauty, the soft-eyed appealing type, and she can act. Both the women in the cast showed the marks of Mr. Wood's artistic direction, and each left one with a feeling—especially in the case of Miss Moreland—that one would go far to see her again.

Mr. Wood seems to be the apostle and the priest of Jules Le Maitre, whose

new contribution to the eternal triangle lies in the discovery that the real way for married people to emerge from the horrors of jealousy, is for a wronged husband to inflict the same injury on his wife, which he had suffered at her hands. In "The Pardon"—capitally translated by Barrett Clark—Le Maitre has produced a play which one reads with great pleasure. The long speeches in which husband, wife, and friends bare their souls and quite indecently expose their tortured hearts, have a certain psychological interest in the reading that fails to survive the transference to the stage. With scarcely a scrap of action there are yards of conversation about the feelings of the speaker or the sympathy he feels for himself and his *vis-à-vis*. Somehow the thing seems to move on heavier feet in English speech than in the original.

It is a play actors must dote on, since it is full of handsome murmurings and introspective self-analyses, that lend themselves to lofty utterance. Nothing but Mr. Wood's gallant lightness of touch saved the hero from being an intolerable bore with his reiterated laments at being placed in a ridiculous position. If you have only been familiar, as I have, with Mr. Wood's work in heavier roles, you must have been surprised at the fine characterization he presented of the tortured husband. In looks he was a typical Frenchman of affairs, and he invested the part with an authority that carried it well home. Good gracious, I am prattling on quite like a critic, which is far from my intention, and from the function of this chattering page. So let us away to other things.

As we were saying:

'Rah for Anna Held.

Olive Oliver is the lucky actress who won the auto at the Allies Ball. Call her up if you want a ride.

Billie Burke and Florenz Ziegfeld buying up a baby clothes shop on the avenue were one of yesterday's happy sights.

The Lambs and Lambkins open their new fold on Sunday night. Gentle Shepherd, won't you listen to Max Lang Myers, and give us a ladies day?

Speaking of lambs, what a cheerful send off the flock gave Digby Bell last week at the Palace. Loyal sheepkins, that club! What?

### MRS. FISKE FOR MATINEE

Mrs. Fiske's only reappearance in "Erstwhile Susan" in Manhattan will occur on Monday afternoon, Dec. 18, at the Lyceum Theater, when she will give a special performance of the comedy for the benefit of the Carmelite Fathers and Sisters of Mercy, organizations in which she has always evinced the warmest interest. The benefit performance is being directed by Father O'Connor and is under the patronage of a distinguished list of friends interested in the varied benevolences of the Carmelites.

### CIRCUIT CUT DOWN

Owing to unsatisfactory results from some of its theaters, the International Circuit will cut down the number of its houses and shows one-half. The circuit opened on Labor Day under the management of Gus Hill and George Nicolai. By the present scaling down process, there will be about eighteen theaters and attractions.

Maxine Elliott, who is associated with the Shuberts in the ownership of Maxine Elliott's Theater, is now on the ocean en route to this country. Miss Elliott has been in England.

## HARRIS ESTATE WILL TOTAL MORE THAN \$1,000,000

Theatrical Manager Leaves Bulk of Property to Widow and Children

William Harris, theatrical producer, who died last week at his home in Bay-side, L. I., left the income from the bulk of his estate to his widow, son, two daughters, and one grandchild. The will was filed Dec. 1 with Surrogate Noble at Jamaica, L. I.

The estate consists of properties worth more than \$1,000,000, for, in addition to large theatrical interests, Mr. Harris owned realty in this city, California, and Massachusetts.

The executors receive the full right to continue the theatrical enterprises of William Harris and may sublease the Fulton Theater, if necessary, at a loss of \$5,000 a year. The estate also includes interest in theater leases in this city and in Boston, capital stock in the Lyceum Theater Company, and the New York Theater Company here, and the Illinois Theater Company in Chicago. There are also interests in theatrical productions, properties, and amusement enterprises with stock in several real estate companies, life insurance, and an insurance policy on the life of Henry E. Dixey, the actor.

### MRS. BROOKS GETS ESTATE

The estate of Joseph Brooks, who died Nov. 27, was estimated at "more than \$5,000 in personal property," all of which goes to his widow. There was no realty. The will was filed for probate, Dec. 2.

### FRITZI SCHEFF PREMIERE

Fritzi Scheff appeared for the first time in her new musical play, "Husbands Guaranteed" at the Lyceum Theater, Rochester, Dec. 4. Jefferson De Angelis is the principal member of the company in support of the star.



Wm. N. Y.

MARGARET WYCKERLY,  
In "The Thirteenth Chair."

## TAKING HUMOR SERIOUSLY

Sam Sothern Finds Comedy in America Much the Same as that in England—English Dramatists Busy

George Evelyn Augustus Sothern! Thus state the authoritative theatrical biographies, but Sam—plain Sam—Sothern it becomes for stage purposes, and when you once come into contact with the genial English comedian you realize how much more effective is homely, humble Sam than the decorative name that was hung upon him at birth. Sam is finely appropriate to the whimsicality

that oddly punctuates even his most serious remarks and individualizes his charmingly English mode of expression. Tall and slim, with a slight stoop, with hair a trifle whitened at the temples, features strikingly like his brother, and eyes so brilliant as to vivify each passing thought, he gives an impression of splendid nervous vitality, of such a magnetic quality that it draws and holds the attention in an ordinary conversation.

Add to this his interesting characteristic of ending most of his sentences with a little "ye know" and you have an air of easy confidence imparted that makes him a fascinating subject for an interview, despite the fact that he thinks an actor should clothe his personality in impenetrable mystery.

"I'm inclined to think that actors bask too much in the glare of publicity," he said. "After all, were not the old days the best when the public knew less about an actor and there was much mystery about life back on the stage? But perhaps, Americans care for theatrical knowledge,—you are such an enormously-playgoing nation. Everyone goes to the theater in this country.

"Personally, I don't believe the public care so much for an actor's impressions or beliefs or any other thing as it does for the kind of soap he uses or the person who makes his clothes. I can remember once of discoursing seriously on the drama to a young newspaper man. He seemed to grow impatient and, finally, he burst out: 'That's all right, that's all right, but what about those horses you sold last week?'"

"Is there any vital difference between the humor of the American and the Englishman?" was asked.

"No," he snapped back eagerly. "There is no more difference between American and English humor than there is between American and English tragedy. All humor of whatever nationality, depends upon the seriousness with which the person trying to be humorous acts the fool. Sounds like a paradox, don't you think? But it is one of those extraordinary paradoxes which are vitally true. If an actor does not enter into his humor with the full possession of his senses and all his faculties, he misses the most of it.

"To be genuinely humorous, it is necessary to lose oneself in one's part, retaining just sufficient introspective faculties to feel the sincerity of one's purpose. Sincerity is the mainstay of all acting and it gets across the footlights whether it is in America, England, France, Germany or Abyssinia, whether in comedy, tragedy, musical or dramatic plays."

Mr. Sothern spoke of his acting duties and said that memorizing dialogue was the easiest task of them all.

"I do not believe that I have ever devoted as much as ten minutes to the actual study of an author's lines. I have always approached a play as if it were a story to be read, remembered and told for the entertainment of others. My speeches are merely so many pages of that story, but to tell it I must be thoroughly acquainted with every detail of the narrative. For this reason I go over a manuscript many times before I begin to give special attention to my part.

"The English dramatists seem to have resumed activity?" was suggested.

"None of them actually stopped writing plays," he replied. "Pinero, in spite of his attention to governmental work, turned out 'The Big Drum,' and is now engaged upon another play. Jones keeps busy, though he really hasn't done anything recently that equals 'The Liars.' That little play is a masterpiece of light



White, N. Y.  
SAM SOTHERN.

and charming democracy of the man—it fits him.

George Evelyn Augustus? "Well," as Mr. Sothern himself might say—"it's all right, ye know, for an officer in the Coldstream Guards or a member of the House of Lords, but not for an actor who depends upon the public for his support."

Do you know who Sam Sothern is? He is the son of E. A. Sothern and brother of E. H. Sothern, both names that are familiar to American theatergoers. It's a dangerous thing to have had a famous father. There's another obstacle that Sam is obliged to overcome—a famous brother. And most people in the theatrical world will agree that it is about as difficult to find a good musical comedy book as for two brothers to shine with equal brilliance on the American stage.

But Sam will get along all right without the necessity of basking in his brother's reflected glory. His talents are too marked, his finish and skill as a player of light comedy will always gain for him a respectful hearing. And some day, who knows, he may appear in America in just the role that will place him on as permanent a pedestal of popularity as his brother's.

"Father, like most actors, did not desire either my brother or myself to take up a stage career," said Mr. Sothern last week between performances of "Such is Life" at the Princess Theater. "E. H. was to have become an artist and studied with that end in view for some time in Paris. I was destined for a diplomatic service and went to the French capital to learn the arts and language often affected in diplomatic circles. But I became homesick and returned to London. Soon after, I met Charles Hawtrey on the street and he invited me to join his company and act a part in 'The Private Secretary.' I told him I had never been on the stage but he replied 'You're the son of your father, aren't you?' That really was too much, ye know, and so I yielded."

Mr. Sothern has a jolly little chuckle



Davis and Sanford.  
LAURETTE TAYLOR,  
Starring in "The Harp of Life."

comedy and is as fresh today as when it was first produced. Vachell hands you a play on demand. He had three or four running last season in London. Barrie has supplied two or three music hall sketches, in addition to 'A Kiss for Cinderella.' Maugham, Davies, Chambers and Galsworthy are all writing plays at present.

"In my few American seasons I have appeared, as a rule, in English plays. I came over here originally in the early nineties as a member of my brother's company, playing in 'Lord Chumley,' 'Captain Letterblair,' 'If I Were King' and other pieces. Then I did not play here again until about six years ago when I appeared with Sir Charles Wyndham in 'The Mollusc' for a six weeks' season.

Technically Mr. Sothern is on a furlough from the British Army, having been in the remount department in London where he had charge of the preparation and training of horses for the front.

"I acted in a similar capacity in the Boer war and when the present war broke out I again offered my services. You see, I used to own a large stable of hunting horses and naturally, I know something about them. It's really great fun and excitement to train horses, though, I daresay that, at the present time, it is not to be compared with chasing Zeps in a taxicab.

"That is the chief outdoor sport in London now. You will be sauntering along in the dark when suddenly a Zep hovers in sight far up in the heavens and you at once jump into the nearest taxi and follow it. Everyone else with the money and time does likewise and you will see a stream of taxis all going on one direction, bent on catching up with the airship. But this has proved so far quite impossible.

"What would you do if you should catch up with one?"

"Well, really, ye know, I never thought of that," he laughed,—"but I might have it served for breakfast."

LOUIS R. RICH.

### "THE AMBER EMPRESS" AGAIN

Having launched Mrs. Fiske in "Erstwhile Susan" upon a successful tour of the country, Messrs Corey and Riter are making preparations to revive "The Amber Empress" for a Chicago engagement the first of the year.

"The Amber Empress" is a musical comedy, with book and lyrics by Marcus C. Connelly and score by Zoel Parenteau.



BERNHARDT IN "HECUBA,"  
One of the Offerings for New York Engagement.

(O) Rockline Studio.

ESTABLISHED JANUARY 4, 1879



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## ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements furnished on request.

## HARRIS AND BROOKS: "BILL" AND "JOE"

THE death of Joseph Brooks, a notable in theatrical management, was nearly concurrent with that of William B. Harris, Sr., whose years of success in the profession made him the dean of theatrical managers in New York, if not in the whole country. But one day intervened between the deaths, the passing of Mr. Harris coming first.

It is pleasant to know that these two were personal and professional friends. They had much in common. Manager Harris was in touch with his business almost to the hour of his death. Joseph Brooks believed that he had retired. To some extent this was a delusion. Mr. Harris was in his 71st year, and near the half century of his theatrical career. Joseph Brooks was only 65. The death of Mr. Harris, on the table of life expectation, had passed the psalmist's allotment. He died from a natural cause. Joseph Brooks should have been good for a like age. The cause of his death is in dispute, but of that there is no occasion here to speak.

There had been a sea tragedy in the life of William Harris; but he lived it out by retaining an actual grip on his business. The trouble with Joseph Brooks was financial, largely, it is believed, imaginary. But Napoleon was not far wrong in saying that imagination rules the world. It certainly obsessed the mind of Joseph Brooks, and shortened his life.

These two men, actuated by the highest impulses in all they did, were the best types of every day uprightness. They loved one another. To Brooks, Harris was always "Bill"; to Harris, Brooks was always "Joe."

If the managers who remain have any doubt as to the road to success, it will be dissipated if they travel in the steps of "Bill" Harris and "Joe" Brooks.

## THE PLAY AFTER THE WAR

WE read in the daily press and in other publications, dissertations on the problem of what will occur after the greatest of wars is over. The first occurrence should and must be a restoration of that feeling of amity necessary to the success of every line of business—a feeling of amity between the nations now at war.

M. Firman Gemier, an actor-manager of Paris, has his plan. He is the head of the Theatre Antoine. He has founded a Shakespeare Society. He promises when the war is over to give Shakespeare as Shakespeare intended his plays to be given, as entertainment for the crowd. This, he claims, will cement entente.

Thus it will be up to the stage to help in the restoration of a better spirit. If this results as M. Gemier hopes and believes, the proposition will become contagious. It is at the playhouses where people are supposed to forget the cares and griefs of which Bobby Burns wrote. And with plays of the right sort—it is easier to talk about such plays than it is to make them or play them—in the capitals and cities and hamlets of the warring nations, may come the beginning of the brotherhood which must be before the effects of battle are effaced. And when that is done, other results will follow as the day comes after the night. It is the first step, and it is proper that the stage should make it. Surely here "The play's the thing."

## THE NEVER TOO OLD

NEXT to the weather as a never ending topic stands the common talk to the effect that when a man or woman has passed the age of fifty years it is time to quit. It depends on what the man or woman has been doing. If either has been on the trapeze, or in any line requiring athleticism on the hair-trigger principle, it is time to stop when the clock chimes 50.

There is no business we can think of where age is more of an adjunct than acting on the stage, all things being equal. There are some striking examples of this on the New York stage just now. Henrietta Crosman would not thank anyone to tell her that she is young, and yet she is as acceptable in "Getting Married" as when she was at her zenith. As blessings brighten as they take their flight, so Henrietta Crosman becomes more charming as she turns to sun-set. Ida Vernon is now in her seventieth year, and when we see her in Hodge's new play, "Fixing Sister," we wonder what that play would be without her. She made her debut in Boston 58 years ago. She played with Edwin Forrest and Charlotte Cushman, and was with Laura Keane. Reginald Barlow in "Old Lady 31," who used to sell peanuts in the gallery, has been on the stage more than forty years. Anyone who pays to see him in his present role will never regret parting with the price.

And so it has been in other times. Whoever saw Jefferson in his last years as "Rip" would not wish to have seen him when he first played that part. The older he grew, the better actor he. Henry Clay Barnabee, now past his eightieth year, is on the retired list, but not because he couldn't play if he went on again.

On the stage one must "keep at it," and the profession is an incentive to do better. The actor who loves stage life is prompted by the sentiment expressed by Walter Scott, "never be doing nothing."

The drama is the spring that renews.

## HEARD ON THE RIALTO

This is plainly not a season for English comedy. One after another has been produced and each has failed to win any signal success. First there was "A Little Bit of Fluff," which, in spite of a year's solid run in London, closed here after eight consecutive performances. Next there was "Please Help Emily," in which Ann Murdock was starred. It did not meet with popular approval and was withdrawn after a few weeks at the Lyceum. "Caroline," William Somerset Maugham's comedy, about which there had been considerable preliminary discussion, received in the main favorable notices but it, likewise, did not play to sufficient patronage, even with Margaret Anglin as the star, to warrant more than a month's run at the Empire. Then Cyril Maude presented "The Basker" and now, following its closing at the Empire, he announces that he will revive "Grumpy" for a coast-to-coast tour. Sam Sothern was not able to continue more than a week in Harold Owen's "Such Is Life" at the Princess Theater.

Broadway prognosticators, however, are predicting more hopeful days for the English authors of comedy. But why shouldn't they? Isn't Barrie's "A Kiss for Cinderella" to be presented here at Christmas time with Maude Adams in the stellar role and are there not two comedies by Harold Brighouse, author of "Hobson's Choice," to be seen here in Midwinter?

There is piquancy to the theatrical situation in Massachusetts. "The September Morning Glories," a burlesque attraction, has just followed the Diaghileff Ballet Russe at the Grand Opera House, Worcester, and the laconic report from that city states that "the burlesque show pleased a large audience." In Boston, Billy Sunday, who is profitably exhorting multitudes of sinners, recently had "Hit-the-Trail-Holiday" as a rival attraction.

What if other producing managers should appreciate the humorous situation and send to Boston a list of plays which would include "Sinners," "His Bridal Night," "Alias Jimmy Valentine," "Kick In," "The Girl in the Taxi," "Sadie Love," "The Song of Songs" and "The New Sin."

The late Jack London, so far as we can learn, seldom engaged in dramatic writing. He was content to turn out vivid romances of primitive life and leave plays to those, who, as he often said, were better equipped. Now comes news from England that a dramatization of one of his stories has scored a great success at a London music hall, under the title of "A Fine Night's Work."

"The sketch," says the report, "showed how a cultured crib-cracker, in the toils of his tutor, went forth to burgle a diamond dealer's store. The refined thief moved to repentance by affection of his little lady 'pal,' indicated that this should be his last job. It was, for in the act of burdling he unintentionally killed the diamond dealer. Later, while dividing the spoil with his tutor, that old scoundrel essayed to dope him to death in order to 'cop the lot.' But the young man got in first with a dope of his own, and so both died just as the detectives arrived. 'A Fine Night's Work' is so well written and realistically acted that it should be popular wherever it goes."

Perhaps, now that London is dead, his works, all written with that "punch" which theatrical producers are forever demanding, will be utilized for stage purposes. We'll wager that almost any of his stories, if adapted by a dramatist of force and imagination, would prove vastly superior as a play to "Chanticleer."

When Madame Bernhardt has her picture taken she is unique, as she characteristically is on all other occasions in life. To begin with the photographer never poses her, she attends to this herself. Then besides costumes she takes with her to the photographer's studio, rugs, benches, props of all kinds—all indeed that is necessary to the atmosphere of the 'scene' she is to be taken in. Here again is shown the marked individuality of this woman. 'Atmosphere' to her is not a fad but a stern, necessary reality.

Finally, all being ready, and the scene 'set,' Madame Bernhardt rehearses herself and goes through all the lines, cries, weeps, gives a thorough, complete performance and of this living picture the photographer catches as many of the vivid expressions as is humanly possible.

# NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

## "MILE-A-MINUTE KENDALL"

Comedy in Three Acts by Owen Davis. Produced by Oliver Morosco, at the Lyceum Theater, Nov. 28.

Jim Evans ..... William Sampson  
Amelia ..... Helen Lowell  
Judge Weeks ..... Burr McIntosh  
Eddie Semper ..... Hobart Cavanaugh  
Joan Evans ..... Edith Lyle  
Jack Kendall ..... Tom Powers  
Beth ..... Beatrice Noyes  
Rose Howard ..... Adele Blood  
Philip Lund ..... Joseph Kilgour  
Morton Kendall ..... John Flood  
Robert Blake ..... Jack Ellis  
Mrs. Kendall ..... Olive Oliver

"I take it," said that able prescriber of dramatic fare, Dr. Owen Davis, to Oliver Morosco, "that you are looking for a play which will bring Broadway's appreciation of things theatrical to a higher and more permanent plane. I have just the right thing—a comedy drama, built upon a tried-and-true formula—the formula of blending country virtue and simplicity with city sophistication and viciousness. It has never been known to fail when it is served up with the proper ingredients. Try it, try it just once if only to prove the correctness of my judgment."

The shrewd and discerning Mr. Morosco listened and yielded as most any other producer would have done, but to make certain of the success of his venture he planned to engage skillful players to present it—players of such talent and experience, in fact, that they could make exaggerated characters fit the picture desired.

And so as his latest New York production we have "Mile-a-Minute Kendall," a play in which bucolic business is shown to be far preferable to urban uselessness, acted by one of the ablest casts of the season.

Some day a playwright will appear in America who knows and appreciates the philosophy of small-town life and who, treating his subject with logic, truthfulness and verisimilitude, will be hailed as the Great American Dramatist. But until such a day comes we must be content with the Broadway perspective as supplied by Messrs. Davis, Smith, Mack and others—a perspective which, while it grazes the surface of country life, never penetrates into its depths.

Mr. Davis's play shows a sympathetic observation, which combined with his remarkable ability to utilize certain successful theatrical tricks, will undoubtedly make it a popular offering. As a basis of this prediction we might glibly suggest that it has never failed to draw, whether presented by himself in "Sinners," by Mr. Smith in "The Fortune Hunter" or by Mr. Mack in "Broadway and Buttermilk."

For the purposes of a play Mr. Davis has taken a dissolute young man with more money than brains as his hero, and after entangling him with a fascinating adventuress from Broadway, proceeds to cure him of his riotous existence by setting him down amid the simple environment of a country inn. The young waster meanders up to the tavern at a mile-a-minute clip, accompanied by the siren, in search of refreshments—and a justice of the peace. The former are found but before the latter can be rounded up, father, a high-handed aristocrat, appears and attempts to break the unattractive alliance. His money has an irresistible appeal and the lady vanishes with no particular reluctance.

The boy, overcome by his defeat, defies his father in a tempestuous outburst and then breaks down in mind and body. Naturally, he is nursed back to health and sanity by the little country girl, of whom he had been fond in childhood. Inspired by her love, he invents a mechanical device which, with the aid of her capital, makes him and the members of his hastily-formed stock company millionaires as the curtain falls. His parent, let it be said, relents in his opposition to his son's new and (in his mind, inferior) choice.

Tom Powers brought his ingratiating smile and natural manner, so vividly recalled in "Mr. Lazarus," to the part of Kendall. William Sampson contributed an amusing characterization as a country innkeeper with an abnormal whiskey appetite. Helen Lowell was a dour New England spinster. Burr McIntosh made an unctuous justice. Adele Blood was in the picture as the blonde bacchante from Broadway and John Flood and Joseph Kilgour were effective in minor parts.

## "FOLLOW ME"

Musical Comedy in Three Acts from the Original of Felix Dormann and Leo Ascher; Music by Sigmund Romberg; Lyrics by R. B. Smith, Produced by the Shuberts at the Casino Theater, Nov. 29.

Denise ..... Edith Day  
Louis ..... Wilmer Bentley  
Worth Muchmore ..... Harry Tighe  
Laura ..... Letty Torke  
Hector ..... William P. Carlton  
Francis ..... E. Paul Percival  
Jeweler ..... George Egan  
Dr. Jolivet ..... Robert Capron  
Alphonse ..... Wilmer Bentley  
Claire La Tour ..... Anna Held  
Saviova and Marchesi ..... James Watis  
Adolph Knutt ..... Henry Lewis  
Miss Watchcharm ..... Sylvia Jason

During a rest of several seasons, following the run of "Miss Innocence" and only broken by a brief experience in vaudeville, Anna Held, who returns to New York in "Follow Me," has not forgotten how to guide her eyes through an evening of continuous misbehavior, neither has she permitted uninviting lines to mar her piquant countenance, nor unnecessary flesh to lessen the lure of a chic figure.

Miss Held, in fact, more successfully than any actress who comes to mind, has rolled her eyes at the passing years and told them to be about their business for they were no concern of hers. Since the press agent substituted milk baths for plebeian water, there has been no visible change in the appearance of the French actress and that was many, many years ago, as years are numbered in the endurance of feminine beauty.

According to one of the most catchy songs in "Follow Me," Miss Held, as of yore, wants to be good; but her eyes make it oh, so difficult. She shows the audience how her regard for womanly rectitude is jeopardized by their misbehavior. In singing a song, however, Miss Held is careful through manner and gesture to make goodness appear quite undesirable and therein lies her fascination for a not inconsiderable class of theatergoers who enjoy flirting with recklessness at a safe distance.

As for the vehicle selected for Miss Held's season, it is about on a par with those of an earlier date. The music is light, undistinguished, but not without popular qualities; there are plenty of dances, some pretty chorus girls, a few numbers lifted from vaudeville and the comedy exists, or does not, according to varied viewpoints about what is humorous. There are some, no doubt, who will deem Henry Lewis a most laughable entertainer; but one could hardly be accused of lacking a sense of humor, for finding him a bit cheap and even tiresome.

Sylvia Jason, a sprightly little thing, and Harry Tighe, her partner, are a more certain asset, whereas a dancing number of a spectacular quality is given by Eduardo and Elisa Cansino. "Follow Me" will neither disappoint nor surprise anyone visiting the Casino expecting to see a typical Anna Held show.

## PORTMANTEAU THEATER PLAYS

"The Gods of the Mountain," "Six Who Pass While the Lentils Boil" and "Nevertheless"; Presented by Stuart Walker at the Thirty-Ninth Street Theater, Nov. 27.

THE PLAYERS—Stuart Walker, Gregory Kelly, Lew Medbury, Edmund Crenshaw, Willard Webster, Edgar Stehl, McKay Morris, Frank J. Zimmerman, Ward Thornton, Robert Cook, Florence Wollerson, Judith Lowry, Nancy Winston, Dorothea Carothers, Gitrua Tristjanaki, and Agnes Rogers.

Stuart Walker's Portmanteau Theater inaugurated a season of one-act plays at the Thirty-ninth Street Theater with a varied and interesting program embracing Lord Dunsany's "The Gods of the Mountain," "Six Who Pass While the Lentils Boil," and "Nevertheless," the latter two plays by the enterprising young actor-manager himself.

While Lord Dunsany's play might gain in impressiveness if given a more elaborate scenic investiture than the Portmanteau Theater affords, the story of the deceiving beggars of the City of Kongros is still an intellectual and artistic treat of a kind seldom found on any stage. It possesses imagination, characterization and that rarest of qualities, spiritual insight. That some of the acting is amateurish does not seriously discount the effect of a truly remarkable play.

"Six Who Pass While the Lentils Boil" will appeal to the philosophically inclined. It is exceptionally good entertainment. Gregory Kelly is delight-

ful in this production and succeeds in lending interest to the interlude, "Nevertheless."

Stuart Walker's innovation is deserving of the playgoers' attention and support. His is one of the most deserving of the many organizations bidding for popular favor. Performances are given at special matinees, Monday, Tuesday, Thursday and Friday.

## "THE HARP OF LIFE"

Play in Three Acts by J. Hartley Manners; Presented by Klaw and Erlanger and George C. Tyler at the Globe Theater, Nov. 27.

Sylvia ..... Laurette Taylor  
Zella Verona ..... Gail Kane  
Elizabeth Hood ..... Phyllis Page  
Olive Hood ..... Lynn Fontanne  
Marshall Brooke ..... Philip Merivale  
Leonard Brooke ..... Dion Titheradge  
Godfrey Saxon ..... Frank Kemble Cooper

Some of this season's plays have been nicely constructed theatrical contrivances, such as "The Tenth Chair"; others have been smartly written—"Good Gracious Annabelle," for example; but one may scan the list of current attractions without finding any that brings the stage closer to some vital truths of life than does "The Harp of Life" during its first and second acts. The third act is much less convincing; but the feeling of disappointment following the concluding scenes cannot destroy the distinct impression left by the passages of the play that really count, and they are many. The public will not bother about technical criticism of "The Harp of Life"; it will react to the humanity of the characters, beautifully drawn by Laurette Taylor and the members of her exceedingly talented company.

Mother love as revealed on the stage is usually a combination of sentimentality and pathos, contributing nothing to an understanding of the problem to be faced as a boy approaches maturity. J. Hartley Manners has given us something different. His play probably would have been considered shockingly frank a decade ago; now it is in accord with the tendency to shake off a mid-Victorian secrecy concerning sex impulses as experienced in adolescence.

Sylvia is the new kind of mother, girlishly active at thirty-six, the true companion of her devoted husband and son, in their sports as in the home. Her theories of the duties of a mother to her son in giving him a correct idea of the natural laws of life before his imagination has been perverted by "the boy next door," are set forth in a conversation with a very different sort of mother whose daughter is regarded as the prospective wife of the son in question. There is a truly beautiful picture of home life before the shadow of impending tragedy is cast by Leonard's announcement of an engagement in the city for the evening, although it is his mother's birthday. The boy's talk of his probable inability to return by the last train makes the incident the more ominous.

Here and in the second act, following a night of miserable foreboding on the part of the mother—for Leonard did not return—the father, by inference, rather than direct accusation, is placed in the wrong for not having supplemented the tactful guidance of the mother by a frank man-to-man discussion of sex and its possible pitfalls.

But it is too late. The boy, with all the ardor of adolescence, has fallen head over heels in love with an adventuress, to whom he attributes all manner of virtues, after the fashion of infatuated youth. The girl who loves him is swept aside, everything succumbs to an all-pervading passion, most dangerous in adolescence because its victim lacks perspective. Only through the conventional appeal of the mother to the adventuress to release her son—a disappointing bit of theatricalism—is the affair ended. One hardly credits a termination so direct and comparatively simple.

Miss Taylor's characterization of Sylvia is superb in its deep, sincere womanliness. She reveals the heart of a mother, patient, understanding and capable of unlimited sacrifice. Then there are Lynn Fontanne, a young English actress of surprising possibilities, giving a remarkably impressive interpretation of a young girl; Philip Merivale, entirely convincing as the father; Dion Titheradge, impetuous and natural as the son; Frank Kemble Cooper, a suave man of the world, and Gail Kane as the adventuress. "The Harp of Life" is a true play.

## OVATION FOR SARAH BERNHARDT

Great Tragedienne is Given Stirring Welcome by Distinguished Audience at the Empire

The most distinguished audience assembled for a first night in a long while filled the Empire Theater on Monday to welcome Sarah Bernhardt on what, in all probability, will be her last engagement in this city. Her tour of the country has brought a series of ovations, but nowhere has there been a more stirring demonstration than that which greeted the appearance of the wonderful Frenchwoman on the stage of the Empire. The veneration in which she is held was amply evidenced and there was no visible decline in artistic powers that have made Bernhardt the greatest woman of the age. And this in spite of a cold that threatened to force a postponement of the opening.

An amazing vitality is still evidenced in the playing of scenes demanding a large expenditure of nervous force and emotion; her voice, famous for its remarkable tone qualities, has not lost its power to charm; nor is there anything in her stage appearance to suggest a woman of seventy-three years.

Since she landed here, Mme. Bernhardt has achieved the feats of impersonating Bayle and playing the leading part in a light comedy entitled "The Sham Model," in which she is required to speak English. The older works in Mme. Bernhardt's first week's repertory are "The Trial of Joan of Arc," which shows us two interesting scenes (including the interrogation episode) and "Camille" (in the French "La Dame aux Camellias"). In "Camille" she plays as only she can play it, the pathetic closing act, which shows her to her very best advantage.

The new works include an intense classic

play by Maurice Bernhardt and Rene Clance, entitled "Hecuba," which is tremendously effective. Another attractive feature in the play called "Vitrail" (the Stained Glass Window) by Rene Fauchois. A third novelty is "The Holocaust," specially arranged for production by Mme. Bernhardt, whereas a fourth is entitled in English "Opium Ashes," and shows Mme. Bernhardt in the character of a tragical opium fiend. Then there is a stirring one-act drama by a French officer, at the front, named "From the Sygne to the Field of Honor." It is in this that Mme. Bernhardt impersonates a dying soldier who has been an actor. Out of respect for the desire of Americans to remain neutral, Mme. Bernhardt substitutes Victor Hugo's well known "Patria" for a terrific and ironic poem known as a "Prayer for Our Enemies." In addition to these novelties, the Bernhardt company interprets three comedies, known respectively as "Peace at Home," "The Husband's Luck" and "Rosalie."

Incidental music, carefully chosen and no less carefully interpreted, enhances the effect of the performances at the Empire Theater. Mme. Bernhardt's leading man this time is Jean Angelo, a young actor of conspicuous talent, who came straight from the trenches to support the famous star.

A new and helpful feature of each performance is the appearance of the young American actress, Margaret Mower, who, in the character of the spirit of the play (or prologue), explains the plot of the more important works in English.

## SUES FOR ROYALTIES

Burton E. Stevenson Claims "Arms and the Girl" is Version of His Story

Burton E. Stevenson, novelist, has brought a copyright injunction suit in the United States District Court against William Harris, Jr., producer of "Arms and the Girl," and Grant Stewart and Robert Baker, authors of the play. Stevenson's complaint states that the play is an unauthorized dramatization of his novel, "Little Comrade," a story of the European war, which was published in *Munsey's Magazine* in January, 1915.

The plaintiff alleges that under his copyright on "Little Comrade" he retains the sole right to stage the novel, the dramatic rights of which he declares are worth more than \$5,000 to him. He asks that Mr. Harris be forced to make an accounting of the profits from its production. No reply to the action has as yet been made by the defendants.

## ACTOR'S ESTATE LARGE

According to the report of the Transfer Tax Appraiser in Long Island City on Nov. 27, the widow of "Joe" Murphy, the old-time actor, is left the sum of \$450,000, with the use of \$275,000 during her life. He was well known for his work in "The Kerry Gow" and "Shaun Rhue." Mr. Murphy was eighty-four years old. His widow is now thirty-two. She formerly was Mary Fernier, an actress. The entire estate amounts to \$935,622.

## "FLORA BELLA" TO LEAVE

"Flora Bella," after a highly successful run, will leave the Forty-fourth Street Theater, Dec. 16, to give place to a motion picture showing Geraldine Farrar as Joan of Arc.



Flora, N. Y.

ELSIE HERNDON KEARNS.

Elsie Herndon Kearns, a daughter of Brooklyn, a graduate of Smith College and a debutante of the New Theater in New York, is an example of prediction come true. Her career is replete with notable achievement, beginning with her experience with the college dramatic society, with which she appeared in classical productions, to her subsequent experience as a student at the American Academy of Dramatic Arts, where she won the David Belasco medal "for general excellence in dramatic art," and her later return to Smith College as a member of the faculty, teaching in the Department of Elocution until she joined the New Theater company when that artistic enterprise was inaugurated. Her debut with this company was made as Mrs. Bulgin in John Galsworthy's "Strife," afterward playing in "Sister Beatrice," "Don," "Vanity Fair," "The Piper," "The Bluebird," "The Arrow Maker" and "A Winter's Tale." Then with Ben Greet's principal company she played as Rosalind, Viola, Peg Woffington, Helena, Miranda, Portia, Beatrice, Hamlet and Kate Hardcastle in "She Stoops to Conquer," and later appeared as leading woman with George Fawcett in "The Prodigal Judge." Miss Kearns is preparing plans which will attract interest wherever intelligent acting and notable plays are admired.

## GLENMORE DAVIS SUFFERS STROKE

Glenmore Davis, the theatrical manager and press agent, well known throughout the country as "Stuffy" Davis, is in Bellevue Hospital seriously ill from a paralytic stroke. He was stricken suddenly while visiting at the home of Bayard Veiller, the playwright, on Tuesday night, Nov. 28, following the performance of the latter's play, "The Thirteenth Chair," at the Forty-eighth Street Theater. He is completely paralyzed on one side.

Mr. Davis is a graduate of Cornell University, and before his entrance in the theatrical world was engaged as a newspaper man in New York and other cities. He was formerly dramatic critic of the New York Globe. He has represented here and on tour a great number of productions.

Nancy Boyer who recently brought her season to an end in "The Woman Who Paid," will shortly resume her tour in Billie Burke's success, "Jerry," under the personal management of George H. Nicolai. She will be seen over the International Circuit.

## DRAMA LEAGUE MEETING

Winchell Smith, Robert E. Jones and Others Deliver Addresses at Booth Theater

The New York center of the Drama League of America held the first of a series of meetings on the American drama at the Booth Theater on Tuesday afternoon, Nov. 28. The playhouse was filled to capacity.

Dr. S. M. Tucker presided in place of Allen W. McCurdy, chairman of the League's meeting, who was ill. Addresses were made by Winchell Smith, Robert E. Jones, Montrose J. Moses, and Marjorie Patterson. William H. Crane was to have spoken, but the death of his manager, Joseph Brooks, caused an abandonment of the plan.

Winchell Smith told of his experiences in the production of comedies and of the playwright's inability to judge whether scenes which seemed humorous in the writing would be rightly interpreted by the audience. He mentioned, as a case in point, "Officer 666," written originally as a melodrama, but, which revised, according to his directions, as burlesque, was accepted by the audience in all seriousness as intense and realistic drama.

Robert E. Jones spoke of the place of the decorator in the theater, and said that his mission was to bring out the actors and the action in the play, and that every decoration should give a meaning to the spoken word.

Montrose J. Moses related some interesting anecdotes of actors and playwrights of the past, and then held a brief interrogation of the audience to find out its own ignorance. Three of his questions were: "Who was Royall Tyler?" "Who was the first stage Yankee?" and "What is the greatest Indian play?"

Miss Patterson spoke of the privileges of an audience in making an actress happy or unhappy, and of its responsibility in sharing in the success of a production. She said that American audiences are the best listeners in the world.

## PRODUCTIONS ON THE WAY

J. Fred Zimmerman, Jr., has placed in rehearsal at the Globe Theater, "Pals First," a play by Lee Wilson Dodd, from the novel of the same name by Francis Ferry Elliott. The company, headed by William Courtenay, includes Forrest Robinson, Edith Luckett, Lyster Chambers, Marion Kerby, H. W. Blakemore, Francis Conlon, and Frank Kingdon. "Pals First" will be staged by Frederick Stanhope, and, prior to its New York presentation, will play a brief tour out of town. It will be seen for the first time in Hartford, Christmas Night.

"Wanted, an Alibi," a new farce by Mrs. Crawford Flexner, author of "The Marriage Game" and "Mrs. Wiggs of the Cabbage Patch," has been accepted by the Shuberts for early production.

"Have a Heart" is the name of the new Henry W. Savage musical production that will soon be shown on Broadway. The book and lyrics are by Guy Bolton and P. G. Wodehouse. Jerome Kern wrote the score. The piece will play at Atlantic City as a Christmas attraction. After the holidays it will come to New York.

In a personal letter recently received by Charles Hopkins, the actor-manager of the Funch and Judy Theater, from Mme. Bernhardt, she expressed her desire to not only visit the unique little playhouse, but to again see the painting, her own work, presented by her to Mr. Hopkins some years ago, and which is hanging in the lobby.

## THE BROADWAY TIME TABLE

FOR WEEK ENDING DECEMBER 9TH.

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	5
Belasco	Seven Chances	Aug. 8	145
Booth	Getting Married	Nov. 6	42
Casino	Follow Me	Nov. 29	14
Century	The Century Girl	Nov. 6	41
Cohan	Come Out of the Kitchen	Oct. 23	58
Cohan and Harris	Captain Kidd, Jr.	Nov. 13	34
Comedy	Washington Square Players	Aug. 30	119
Cort	Upstairs and Down	Sept. 25	91
Cort	The Yellow Jacket (Matinees only)	Nov. 9	20
Criterion	Major Pendennis	Oct. 26	54
Eltinge	Cheating Cheaters	Aug. 9	144
Empire	Mme. Sara Bernhardt	Dec. 4	9
48th Street	The 13th Chair	Nov. 20	24
44th Street	Flora Bella	Sept. 11	107
Fulton	The Master	Dec. 5	7
Gaiety	Turn to the Right	Aug. 17	135
Globe	The Harp of Life	Nov. 27	17
Harris	Our Little Wife	Nov. 18	26
Hippodrome	The Big Show	Aug. 31	177
Hudson	Pollyanna	Sept. 18	100
Knickerbocker	The Music Master (rev.)	Oct. 10	74
Little	Pierrot the Prodigal	Sept. 6	112
Longacre	Nothing But the Truth	Sept. 14	102
Lyceum	Mid-a-Minute Kendall	Nov. 28	15
Manhattan	Ben Hur (rev.)	Nov. 6	42
Maxine Elliott	Fixing Sister	Oct. 4	81
New Amsterdam	Miss Springtime	Sept. 25	90
Playhouse	The Man Who Came Back	Sept. 2	116
Princes	Margery Daw	Dec. 4	8
Punch and Judy	Treasure Island	Oct. 21	59
Republie	Good Gracious Annabel	Oct. 31	49
Shubert	So Long Letty	Oct. 23	58
39th Street	Old Lady 31	Oct. 30	50
39th Street	Portmanteau Theater Co.	Nov. 27	10
Winter Garden	Show of Wonders	Oct. 26	60



ANNA HELD AND OTHERS WITH MISBEHAVING EYES.

Scene from the Musical Comedy, "Follow Me," that Brings the Popular Actress Back to the Stage After Several Years' Absence.

White, N. Y.

## "THE PARDON" DONE IN ENGLISH

French Drama is Given Matinee Performance by Douglas J. Wood at Bandbox Theater

A French drama—an exceedingly French drama—written by Jules Maitre and translated by Barrett H. Clark, was produced by Douglas J. Wood at a matinee performance at the Bandbox Theater, Tuesday afternoon, Nov. 27. The players consisted solely of Olive Tell, Margaret Moreland, and Douglas J. Wood, and their finished work was more than equal to the difficult test of creating suspense and realism with only three people in the cast.

The play starts off with the assumption that "to err is human, to forgive divine," but ends with an ironic twist never intended by Pope. A devoted husband (George), has been deceived by his wife (Susanne), and confides his woes to their mutual friend (Therese). This well-meaning lady induces him to forgive his repentant spouse but, through the reconciliation, George and Therese find themselves drawn into the whirlpool of the intimate matters they have been discussing and start an affair of their own, thus proving the French axiom, "*parler d'amour c'est faire l'amour*." The last act ends in a second reconciliation, in which it is the wife's turn to for-

give, but the audience has little hope for their future happiness and echoes the closing words of the wife, "God help us both." The moral seems to indicate the danger of confiding your marital difficulties to your wife's charming friend, and advises the French husband in such a situation to tell his troubles to a gendarme.

Olive Tell was most appealing in the role of the forgiven and forgiving wife, looking exquisitely lovely through all her sorrows. Margaret Moreland played the part of the "other woman" with admirable tact and sympathy, and Douglas J. Wood gave a realistic picture of the susceptible husband. This character might have been drawn by an ardent feminist, for the two women have the monopoly on all the virtues of dignity and fair play, while the personality of Georges is too contemptible to be dignified as a life-sized villain or, in fact, as anything except whatever is the French for "dub."

The small but sympathetic audience of the Bandbox received the play with an intelligent appreciation which was a good omen for other productions of this type.



HOBART CAVANAUGH AND BEATRICE NOYES,  
At Lyceum in "Mile-a-Minute-Kendall."

## SPECTACULAR ACT AT PALACE

"Creation," a Big Novelty, Comes from London —Maud Allan Stays a Second Week

Owing to the demand of the public, Maud Allan is appearing at the Palace for a second week. She gives a new program of expressive and dramatic dancing. Another act that stays another week is that of Rock and White. They are presenting new material in both costume and dancing. Jack Wilson, the blackface comedian, gives a travesty in the other acts. He is supported by Frank Hurst and Lillian Boardman.

A feature on the program that has the virtue of novelty as well as beauty and wonder is called "Creation." Edward J. Austin, the scenic artist, worked out this spectacle, which illustrates the first week of the world as being shaped by the Creator. It has had a long run in London. Other features are the Ponsillo Girls, singers; Milo, the mystifier; "Oklahoma" Bob Albright, song and patter; and the Five of Clubs in "A Pierrot's Dream."

## WILLIAM HODGE LEAVING

William Hodge, in "Fixing Sister" at Maxine Elliott's Theater, is playing the last two weeks of his engagement in this city. Immediately after the close of the New York run, Mr. Hodge will open his season in Chicago. "Gamblers All," an English play, will follow Mr. Hodge at Maxine Elliott's.

## CASE OF SAILORS UNSETTLED

Because the complaint was insufficient, Magistrate McGuire, in the Adams Street Police Court, Brooklyn, on Nov. 29, dismissed the charges against Harry Traub, lessee of the Olympic Theater, and Adolph Gottman, its manager, for refusing to permit enlisted men of the navy to occupy box seats in the theater. Thomas J. Cus, Jr., counsel for Edward Hill and the other men, promised to present another complaint, and the case will be reopened.

## "IN FOR THE NIGHT" UNDER WAY

Everett Shinn is to design the scenic models for the Empire Producing Corporation's forthcoming production, "In for the Night," the building of which will be under the personal supervision of Ernest Groe, at present and for many years identified with the productions made by David Belasco.

Mr. Shinn, an artist of wide reputation, has also achieved success as a writer for the stage, his best known efforts being burlesques on melodrama, "More Sinned Against Than Usual" and "Wronged from the Start," which were successfully presented in vaudeville for a number of seasons under Arthur Hopkins's direction.

B. Iden Payne, who produced Galsworthy's "Justice," has been invited by the Shuberts to produce for them "The Fugitive," a later play by Galsworthy.

## REVISING "PLAYTHINGS"

Henry W. Savage Recalls Drama from the Road for Needed Repairs

For the time being, at least, Henry W. Savage has decided to drop "Fate Decides," rechristened "Playthings," the drama with which George Scarborough has been tamping during several weeks of a road tour that included Cleveland and Detroit. Although audiences in the cities visited seemed fairly well pleased with the production, Mr. Savage concluded that in its present form it did not justify a New York presentation. Mr. Scarborough is still working on weak spots, and it is probable that rehearsals will be called again about the first of the year.

## PHILIPP AND RACHMAN COMBINE

Adolf Philipp, the actor-composer, has signed a contract with S. Rachman, of the Yorkville German Theater on Eighty-sixth Street, whereby they will run the theater together and Mr. Philipp will also appear in some of his latest plays. His first offering is called "Sadie from Riverside Drive." It is a musical comedy in three acts. Mitsi Gisz will play the leading feminine role. Messrs. Philipp and Rachman have secured the rights to produce the following plays at the Yorkville: "A Kiss in the Dark," by Haller and Schoen; "The Joy Ride," by Frey and Dietrich; and "That Night," by Adolf Philipp and Edward A. Paulton, Jr.

## ZIEGFELD GETS DAMAGES

By a decision handed down by Justice Bijur in the Supreme Court on Nov. 27, F. Ziegfeld, Jr., will recover \$5,000 damages from the father of Odette Myrtil, an actress, on the ground that she had broken her contract to play for two years with the manager. The decision was notable, in that Miss Myrtil was under eighteen when the contract was signed by herself and father. Another point of interest in the decision was that the court held that a clause stating that "salary was to be paid only when performances are given" did not affect the validity of the contract.

## TRIBUTES FOR LATE MANAGERS]

Within a few hours of each other, the funerals of the two veteran theatrical producers and managers, William Harris, Sr., and Joseph Brooks, took place on Nov. 28. The services for William Harris, Sr., were held at 10.30 a.m. at the Temple Rodolph Shalom. Many distinguished men in the theatrical world were present. The funeral of Joseph Brooks was held at 4 p.m. in the grand lodge room in the Masonic Temple at Twenty-third Street. Many of his old-time associates were in attendance. The services were in charge of Pacific Lodge of Masons, No. 233.

## BRONX OPERA HOUSE

The Dolly Sisters opened a two weeks' engagement at the Bronx Opera House, Nov. 27, in "His Bridal Night," to a packed house. Rossika and Yancesi played with naturalness and animation, and their graceful terpsichorean performances were repeatedly encored. James Rennie is now appearing as Lent Trevett and Eleanor Wilton assumed the role of Sloan. John Westley, Lucile Watson, Harry Lillford, and J. Archer Curtis continue in their original parts. IDA C. MALCOMSON.

## MECHANICAL ASS'N BALL

The annual ball of the Theatrical Mechanical Association was held at the Amsterdam Opera House on Monday. The proceeds went to the sick and death fund of the association. New York Lodge, No. 1, has been in existence since 1863.

## WHAT READERS SAY



AMY LEE AT FORREST HOME.

Amy Lee, Edwin Forrest Home: "I think *This Misanthrope* has been wonderfully improved. So say we all of us."

William Parke, New York City: "Please accept my congratulations on the way you are handling the paper. It is a better *Misanthrope* than ever before."

Progressive Motion Picture Company: "We always find *This Misanthrope* full of interesting motion picture news."

Albert J. Klinck, Buffalo, N. Y.: "Your periodical is improving with each number."

Francis Wilson, New York: "This *Misanthrope* has always had my respect and admiration. More—as chairman of art and literary committees in various clubs, I have seen that *This Misanthrope* was always on our list."

Luther B. Anthony, Easton, Pa.: "Your table of New York daily verdicts is a splendid innovation. Keep it up."

An Again Constant Reader, Jersey City: "You may not have noticed it, but the weekly circulation of your excellent journal has increased one copy of late. Most admirable, it is attuned to the same mind and illuminated for the eye of art."

## "THE FLAME" AT STANDARD

Richard Walton Tully's spectacular drama, "The Flame," which has been running at the Lyric and Forty-fourth Street theaters, is the attraction for the week at the Standard Theater. The same cast is retained, including Violet Heming, Peggy O'Neil, Robert Payton Gibbs, Richard Gordon, James Seely, Louis Ancker, Harriet Sterling, Ann Warrington, Helen Carey, Albert Tavernier, Byron Russell, and many others.

## MABEL McCANE, WOODS STAR

According to reports from Chicago, A. H. Woods will star Mabel McCane, who has appeared in vaudeville and in musical plays. She will make her debut as a star in "The Girl from Ciro's." This play is now running under Mr. Woods's direction at the Garrick Theater in London.



AFTER DRESS REHEARSAL OF "THE MASQUERADER."  
Richard Walton Tully Entertains Company at 3 a.m. Breakfast in New Haven.

## ACTORS' EQUITY ASS'N

Opposition to White Rats a Myth—No Authorized Representative at Baltimore

Members of the A. E. A. are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association



At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, Nov. 28, the following members were present: Mr. Wilson, presiding; Messrs. Christie, Cope, Harwood, Mawson, Mills, and Stevenson. New candidates elected: Myrta Bellair, Beatrice Benton, George Burton, Marjorie Campbell, Grace Darmond, William H. Dupont, Edward Forbes, Leona Hogarth, Al. Harry Jackson, Mrs. Rose Laurence, Thomas Mack, Garrick Major, Harry C. Power, Edward A. Roscoe, Hagale H. Roman, Jane Stuart, Craig Ward, and Charles Withers. Death: Vaughan Trevor.

In a theatrical newspaper's report of a big meeting of White Rats, held on the night of Nov. 29, the international secretary and treasurer of that organization, who made an address about his experiences in the recent convention of the American Federation of Labor at Baltimore, was quoted as saying:

"We were surprised to find the Actors' Equity Association lined up with our enemies seeking the revocation of our Federation of Labor charter."

In the name of accuracy we feel bound to state that the A. E. A. had no authorized personal representative at the Baltimore Convention. Our application for entrance into the A. F. L. was sent to its president, and the receipt thereof duly acknowledged last July. It is for the Executive Council of the A. F. L. to decide how it can best serve the entire field of theatrical workers. It is not our problem. The officers and Council of the A. E. A., obedient to their great responsibilities, have learned whenever and from whomever they could along the pathway of this movement. They have never been "lined up with the enemies" of the White Rats, nor those of any other organization.

It is gratifying to note that the Chicago office is gaining in stride and paying its own way. Mr. Castle is again there and we expect even a greater acceleration of pace.

Several shocking examples of ill-kept theaters have been reported lately and we have acted promptly in addressing the managers concerned. Deputies are urged to inform the office of places that are offensive from sheer neglect. In the absence of a deputy any member should write us. Send for our complaint forms and bestir yourselves in the cause of decency.

The Council instructed the secretary to send letters of condolence to the families of the late William Harris, Sr., and Joseph Brooks.

Read your December Equity.  
By Order of the Council.

## P. W. L. BAZAAR

The annual bazaar of the Professional Woman's League will be held in the league's clubrooms at 1909 Broadway on Thursday, Friday, and Saturday of this week, beginning at 1 p. m. and will continue until midnight of each day.

The booths representing the months of the year will have the following chairmen: January, Dolle—Mrs. Louise Campbell Stern; February, Candy—Mrs. Richard D. Langley and Rosa Rand; March, Household—Mrs. C. Albert Schultz; April, Protection—Mrs. Russell Bassett; May, Fish Pond—Mrs. Lillian Thomas Schmidt; June, Bride—Miss Butterfield; July, Independence—Lillian Russell; August, Beauty—Mrs. A. L. Munson; September, General—Hilda Spang and Mrs. Helen Hanning; October, Autumn—Mrs. Pauline Willard de Lissier; November, Apron and Handkerchiefs—Mrs. Sol Smith; December, Christmas—Mrs. J. H. T. Stempel; the Future—Mrs. Ben. Hendricks; the Arrow Wheel—Clara Throp, and the Restaurant—Frances Florida and Jean Townsend.

## GUSTAV VON SEYFFERTITZ STARRED

Gustav von Seyffertitz opened a special starring engagement in the comedy, "Die Goldene Eva," by Schoenthal and Koppel-Ellfeld, at the Irving Place Theater, Dec. 6. Mr. von Seyffertitz, well known as producer of many of Charles Frohman's most successful plays, notably those featuring Maude Adams, was for many years, before he joined the English speaking stage, a leading actor and producer at the Irving Place Theater.

## BROKERS IN TIMES SQUARE

Michaelis and Company, of 61 Broadway, announce the opening of their branch office in the Brokaw Building, near Forty-second Street. This well-known concern's action in opening this uptown office in the heart of the theatrical district indicates the steadily growing importance of the Times Square section.

Michaelis and Company are strictly dealers in investment securities, and their standing and position in the financial world is an evidence of the needs of representative security houses for uptown branches. This firm announces its initial offering in the way of a first preferred stock of a well established industrial corporation, whose current earnings at the present time are over eight times its dividend requirements.

## VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"THE HARP OF LIFE"—TIMES: It is a tender and penetrating comedy of motherhood. The mother is played by Miss Taylor. Here is acting that has back of it a fine precision of expression, a tender sympathy, a knowledge of life.

SUN: There was nothing but the fascination of Miss Taylor's art and personality and an occasional bright—in the present stage understanding of that term—speech from one of the characters. It is appalling that such an actress is to be wasted on the dreary and futile efforts on which her gifts were expended last night.

WORLD: Through two of its three acts, there was reason for belief that in "The Harp of Life," J. Hartley Manners had written one of the most, if not the most, distinguished dramas that has been turned out by a native dramatist in several seasons. Then came the third act, which changed the estimate of this writer and caused a noticeable cooling in the ardor of the audience. . . . And "The Harp of Life" ended conventionally and disappointingly. At the same time there is more real substance, thought and philosophy in "The Harp of Life" than in any other play of this year.

EVENING SUN: The dialogue is smart, the character drawing vivid, and the play, as a whole, is decidedly interesting. And Laurette Taylor is a mother worth going far to see.

POET: For the most part the play is old material decked with modern trimmings, which have an attractive glitter, but are not of sterling worth. In its present shape it is too talky, but it touches important subjects, and must be credited with praiseworthy intent and considerable literary and theatrical skill. And it is, on the whole, well acted.

PORTMANTEAU PLAYLETS—TIMES: Stuart Walker set up his Portmanteau Theater yesterday afternoon and gave within it a program of one-act plays so varied, attractive and, all in all, so well presented, that you should put it on your list.

SUN: For the Portmanteau Theater's first appearance in Broadway, Stuart Walker chose to present yesterday Lord Dunsany's ironic and symbolic, "The Gods of the Mountains." It remains to be seen if the choice was fortunate, but the leading critics of the Irish playwright rank the play as one of his best.

"MILE-A-MINUTE KENDALL"—TIMES: It provides a good deal of laughter, most of it provoked by somewhat too visibly mechanical means, and altogether, supplies a fair-to-middling evening in the theater.

SUN: Bucolic humor, which is so potent with American audiences, was scattered all through "Mile-a-Minute Kendall." There were numerous opportunities for laughter and admirable actors to bring out all the best that Mr. Davis had devised. None of it hit very deeply, to be sure, but it was all mildly amusing.

EVENING WORLD: "Mile-a-Minute Kendall" is a simple invention that may interest people who never stop to think.

"FOLLOW ME"—SUN: Miss Held has prepared for the public a most exhilarating and characteristic Casino entertainment, and "Follow Me" ought to keep the Casino Theater crowded for a long time to come.

WORLD: "Follow Me," the musical comedy in which she (Anna Held) returned to the stage last night, if it is not quite as gorgeous as some of the productions in which she has appeared before, is nevertheless, a clean, lively, melodious and thoroughly amusing piece and immeasurably more acceptable to the average playgoer than most of the others with which her iridescent stardom has been associated.

TIMES: "Follow Me" is one of those ornately staged entertainments with all the girls and ginger you could ask and a little less than the decent minimum of laughter.

## FROM HERE AND THERE

May Buckley terminated her engagement with "The Bird of Paradise," Dec. 2. Miss Buckley remained with the company longer than she intended, owing to the request of the management that she continue in the part in which she has been very successful. For a much needed rest she will go to her home in Brunswick, Me., where she is planning to give a Christmas and New Year's house party.

In a collision between two automobiles in Montrose, just outside of New Haven, on Nov. 29, Miss L. M. Crabtree, of Boston, known in theatrical circles as "Lotta," was shaken up and cut painfully. Her injuries will not prove serious, it is thought.

"Little Women" is to be revived by William A. Brady, who produced successfully the dramatization of Louisa Alcott's book by Marian de Forest. It will first play three weeks in Boston, beginning Dec. 11, before coming to New York for a series of matinees.

Arrangements are being made to send "Caliban," the Shakespearean masque, on tour next Summer, to play the leading cities across the Continent. Gareth Hughes, whose performance of Ariel in the original production in New York was a feature, has been invited to play again.

The Christmas dinner and ball of the showmen of the world will be given at the Hotel Astor, Dec. 27.

The well-known director, H. Percy Melton, who has been with the Winifred St. Claire company, Empire Theater, Paterson, this season, has been obliged, through a severe illness, to give up active work for a while. He has been under the doctor's care for over seven weeks, and expects to be back in harness again in a few days.

The second musical and dancette of the season of the Art Society Choral, Mrs. Christopher Marks, president, will be held in the grand ballroom of the Hotel Astor, Saturday afternoon, Dec. 9, at 2 o'clock. Artists assisting on the program, which is to be given between the dances, are the Fleming Trio; Marie Catherine Fleming, pianist; Ethel George Fleming, violinist; Florence Irene Fleming, cellist; and Ethel Maeder, who will give folk dances in costume.

Edmund Gurney, the Squire Trellawney of "Treasure Island" at the Punch and Judy Theater, has just written a biography and appreciation of Robert Louis Stevenson, which will be one of the early publications of the new year. One chapter, which is profusely illustrated, is devoted to the "Treasure Island" production.

Zenside Williams, while on tour with May Irwin's company at Danbury, Oct. 26, lost in a restaurant of the Hotel Green a valuable gold chain and lozenges, an heirloom much prized by Miss Williams. In spite of a liberal reward offered, the missing property has not been returned.

J. Robinson Haywoods, who is rapidly acquiring a reputation as the best colored

mammy on the stage, is playing the colored part in "Hit-the-Trail Holiday" (Western company). The company is reported as doing good business in the South.

Charles Hopkins is considering a series of special children's matinees to be given at a theater with a larger seating capacity than the Punch and Judy.

Hazel Lewis, Margaret Morris, Evelyn Conway, Flo Hart, Lilyan Tashman, and Barbara Sefton have been selected from "The Century Girl" beauty chorus as program vendors at the Russian Bazaar next Tuesday afternoon at the Seventy-first Regiment Armory.

E. H. Sothern's donations to the British Red Cross to date, as his share of performances of "If I Were King," amount to \$7,593.75. Mr. Sothern's share for Pittsburgh amounted to \$3,063. The individual donations amount to \$207. At the present average, Mr. Sothern's tour, in aid of the British Red Cross, will reach at least \$50,000.

Frank Doe and Margaret Neville are again appearing in vaudeville, playing interstate time in their act, "Any Couple," by Harry Newton, duplicating their Eastern success.

## PLAYERS ENGAGED

Jack Norworth has been engaged for the Ziegfeld "Midnight Frolic."

W. P. Nunn has been engaged by Klav and Erlanger for an additional "Miss Springtime" company.

Marguerite Leslie, a member of Cyril Maude's company in "The Baskers," which closed at the Empire Theater last week, has gone to the Famous Players company for a week of picture work. In January she will again be seen on Broadway in a new play.

Sylvia Jason and Harry Tighe, who have scored in "Follow Me," have been signed to a long term contract by the Shuberts.

Agnes Martin, sister of Bea Martin, the juvenile star of "Peg o' My Heart," has been engaged by Henry Miller for a leading part in "Daddy Longlegs."

Florence St. Leonard returns to the management of Joseph Brooks, going with Taylor Holmes in "His Majesty, Bunker Bean."

Georgie Lawrence has been engaged by Selwyn & Company for an important role in "A Woman of To-day," by James Forbes.

Edna Walther has been engaged by Henry Miller to head the Eastern company of "Daddy Longlegs," playing the Ruth Chatterton role of "Judy" Abbott.

Vivian Wessell, who left William Collier's company two weeks ago to play an important part in a new musical play, returned to her original role, the chorus girl, in "Nothing But the Truth" at the Longacre Theater on Monday.

## THE MIRROR BOOK TABLE

"Play Production in America," by Arthur Edwin Krows, late of the staff of Winthrop Ames at the Little Theater, New York, and one-time assistant editor of the New York Dramatic Mirror. Henry Holt and Company, New York, 1916.

The writer of this note is not a playwright, and never had any ambition to be an actor, in which respect he is like the motto on the United States coat of arms. But he has had to do with people who are both. If, however, he ever should be seized with a wish to be either, he would be under obligations to Arthur Edwin Krows, the author of the book named in the opening paragraph. And he makes bold to say to any would-be playwright or actor that either or both should not proceed until he has read and "carefully digested" this book. We don't mean to be facetious, but we have an idea that Shakespeare would have been glad to have a book like this at his elbow when he was writing and acting. And if Shakespeare, why not every man who wants to write a play or be an actor?

There is not a detail in the realm of writing a play or in the art of acting that is not made plain and valuable in Mr. Krows's "Play Production in America"—and the pictures in the book and the diagrams are worth the price, \$2.

We can do no better in telling you what this book is about than by quoting a part of Mr. Krows's preface, to wit:

"It is only lately that there has been a widespread attempt to define what the theater is trying to do—to achieve a synthesis of the various interdependent arts for more forceful expression of truth, keeping refinement of each art as an important thing. In a measure, this book tells what the theater is trying to do; but it has another aim, elevated for the time into a vital issue, to tell quite literally how the theater is trying to do it." Whether you ever intend writing a play, whether you ever think of becoming an actor, you will find this book full of vital information.

Bernard Shaw, The Man and the Mask: Richard Burton. Henry Holt and Company, New York. The author says in conclusion of his subject: Later generations may even see Shaw plainer than do we: such reversals are the commonplace of history. But, in any event, it is a little difficult at present to imagine him as supine and still; and one finds it easier to hear him cry, with Browning, "I was ever a fighter, so—one fight more, the best and the last." It is useless to deny that there are many who are not believers in Shaw, but no one has yet denied that he is a force. He can never be fully understood by the majority, but he is one who can be studied with benefit. The book of Mr. Burton will enable one to form a clearer idea of Shaw as a man. In addition there is a field of information in the volume concerning his plays, and which shows his place in modern drama. The book is well printed and arranged.

Four Short Plays, by Charles Frederic Nirdlinger. Mitchell Kennerley, New York. The plays are "Look After Louise," "Big Kate," "The Real People," and "Aren't They Wonderful?" An every-day tragedy, a diplomatic tragedy, a sawdust tragedy, a holiday tragedy.

Read Aloud Plays, by Horace Holley. Mitchell Kennerley, New York. The author says the first two or three of the plays in this book began themselves in short stories, but that he found that each contained dramatic element, speech, tender to absorb the impersonal element of comment and description. A read-aloud play, he thinks, has a distinct character and function of its own, and that a sympathetic voice is all that is required to "get over" any effect possible to speech. There are six plays in the book. We take it that unless one has a sympathetic voice one should not undertake to read any of these plays "aloud."

## CONDITIONS IN CANADA

Editor of THE MIRROR:

Your editorial reference in the Nov. 18 issue to the business conditions in Western Canada, without further details than you gave, does not correctly represent the situation, nor, I am sure, the views that your Canadian correspondent wished to convey.

Winnipeg, Vancouver, and other cities, such as Calgary, Edmonton, Regina, Saskatoon, and Moosejaw, are in a much improved condition as compared with the last two years, and the theaters, legitimate, vaudeville, and pictures, are all doing a most satisfactory business; in fact, the revival that has been felt in the States is likewise apparent there. Many big New York attractions are availing themselves of this route to the Coast, which from, say Winnipeg to Calgary, for the big productions, offers larger towns and more of them, with better business possibilities than the same stretch of territory through North Dakota and Montana.

Your correspondent, in referring to a change in plans of several Canadian producers, expressly referred only to the prospective business in the small towns in certain districts of Saskatchewan and Manitoba, where patronage depends considerably on the farmers and the immediate local crop conditions and which, owing to the poor crop this year in such districts, will not make this territory as attractive for small town shows as it promised to be earlier in the season.

JAMES W. DAVIDSON.

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in this Mirror's letter-box or forwarded to their private addresses if on file in this Mirror's office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

**DOTTIS.**—Our last record of Blanche Shirley was her appearance with Irene Fenwick in "The Gully Man."

**C. S., Jersey City, N. J.**—Carl Randall has been in vaudeville, and in the Ziegfeld "Polites." We do not know of any relationship between him and Ruth Randall.

**A. A., New Rochelle, N. Y.**—Philip Leigh played with the Cecil Spooner Stock for many seasons; was with the Roger Brothers, appeared in "Fantana," "The Tourists," "The Revellers," and was last seen on Broadway in "The Silent Voice."

**JEAN BRUCE, Santa Barbara, Cal.**—Harry Carey was born in New York City, educated at Hamilton Military Academy and New York University. He has starred in his own plays, "Montana," "Heart of Alaska," "Two Women and That Man," "Dakota," and has also played in stock. He has been with the Biograph, Universal, and Fox motion picture companies.

**E. W. G., Trenton, N. J.**—The one-act plays produced at the Princess Theater by Holbrook Blinn were: first group, "Any Night," "Fancy Free," "Fear," and "The Switchboard"; second group, "Felice," "A Pair of White Gloves," "En Deshabille," "The Black Mask," and "The Bride"; third group, "Hari-Kari" and "Russia"; fourth group, "The Neglected Lady," "The Hard Man," "The Kiss in the Dark," "The Fountain," and "It Can Be Done"; fifth group, "The Denial," "The Fog," "Nettie," and "Across the Border." (2) The playlets presented by the Washington Square Players are: first group, "Eugenically Speaking," "Licensed," "Interior," and "Another Interior"; second group, "Love of One's Neighbor," "Moondown," "Two Blind Beggars and One Less Blind," and "The Shepherd in the Distance"; third group, "A Miracle of St. Anthony," "April," "Forbidden Fruit," and "Saviours"; fourth group, "The Bear"; fifth group, "Helena's Husband," "Night of Snow," "The Antick," and "Fire and Water"; sixth group, "Literature," "Overtones," "The Honorable Lover," and "Whims"; seventh group, "The Clod," "The Roadhouse in Arden," "The Tenor," and "The Red Cloak"; eighth group, "Children," "The Age of Reason," "The Magical City," and "Pierre Patella"; special playlets, "The Sea Gull," "Aglavaine and Selyssette"; ninth group, "The Sugar House," "Lovers' Luck," "A Merry Death," and "Sisters of Susanne"; tenth group, "Triffles," "Another Way Out," "Bushido," and "Altruism."

## DIED

**JOHN FENTON**, an actor, who played for many years with stock and road companies, died at the Brunswick Home, in Amityville, L. I., Dec. 3, in his sixty-fourth year.

**FREDERICK D. PORTER**, property manager of a "September Morn" company, died suddenly in Brantford, Canada, Nov. 24. Porter was in his thirty-eighth year. He was born in Garnet, Kan., but had made his home at Joplin, Mo., prior to joining the "September Morn" company two years ago. He was a member of the Billposters' Union. He is survived by two brothers and a sister.

**JESSE VALENTINE SMITH**, a black-face comedian, known in vaudeville as Sam Valentine, died in St. Catherine's Hospital, Nov. 30, of cancer. He was 56 years old. At one time he was attached to the old Harrigan and Hart Stock Company and later was one of the team of Lawrence and Valentine. He leaves his wife, Ada Smith, who is known on the stage as Ada Valentine.

**ALAN MUDIE**, a young English actor, was killed while fighting at the front in France. He was a member of Miss Horniman's company in Manchester and afterwards appeared with Jewett's Players in Shakespeare. He showed exceptional qualities and became producer as well as actor in Houghton's comedy "The Younger Generation."

**VAUGHN TREVOR**, who had appeared in various productions in New York and London, died in Boston, Nov. 25. He was in his thirty-seventh year. He was born in Derby, England. He made his first appearance in this country as Tom Jones at

## NEW YORK THEATERS

**Cohan & Harris** (Formerly Candler Theatre).  
Eves. 8.30; Mats. Wed. and Sat. 2.30.  
Phone, Bryant 6344.

Cohan & Harris present

## Captain Kidd, Jr.

A FARCICAL ADVENTURE  
By Rida Johnson Young.

**BELASCO** Theatre, West 44th St.  
Eves. at 8.30. Mats. Thurs. and Sat. at 2.30.

David Belasco presents

## SEVEN CHANCES

Rei Cooper Megrue's Sparkling Comedy.  
"SMARTEST PLAY OF THE SEASON"

**GAIETY** Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.

WINCHELL SMITH and JOHN L. GOLDEN present the season's success

## TURN TO THE RIGHT

By Messrs. Smith and Hazzard.

**LYCEUM** 45th St. near B'way. Eves. 8.30. Matinees Thurs. and Sat. 2.30.

OLIVER MOROSCO presents the New Comedy

## MILE-A-MINUTE KENDALL

By OWEN DAVIS With a Typical Morosco Cast

**REPUBLIC** Theatre, West 45th St.  
Eves. 8.30. Mats. Wed. and Sat. 2.30.

Arthur Hopkins presents

## Good Gracious Annabelle

A New Play by Clare Kummer.

## NEW YORK THEATERS

**New Amsterdam** Theatre, West 43rd Street.  
Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.

Klaw & Erlanger's Unrivalled Musical Comedy Success

## Miss Springtime

Music by Kalman. Book by Bolton.

**HUDSON** Theatre, West 45th St.  
Evenings 8.30; Matinees Wednesday & Saturday.

## POLLYANNA

The Play that Puts Joy into Living

**KNICKERBOCKER** Theatre, B'way & 58th St. Eves. 8.15. Matinees Wed. & Sat. 2.15.

Klaw & Erlanger ..... Managers

DAVID BELASCO presents

## David Warfield THE MUSIC MASTER

**GEO. COHAN'S** Theatre, B'way & 43rd Street. Tel. Bryant 303.  
Eves. 8.30. Matinees, Wed. and Sat. 2.30.

Klaw & Erlanger ..... Managers

Henry Miller presents

## Ruth Chatterton and company incl. BRUCE McRAE in Come Out & Kitchen

"Fragrant, diverting, appealing."—World.

**ELTINGE** Theatre, West 42nd St.  
Evenings at 8.30; Mats. Wed. and Sat. 2.30.

A. H. Woods presents

## CHEATING CHEATERS

By Max Marcin.

## NEW YORK THEATERS

**Playhouse** 48th. East of B'way. Phone 3628 Bryant.  
Evenings, 8.30. Matinees, Wednesday and Saturday, 2.30.

William A. Brady presents

## THE MAN WHO CAME BACK

By Jules Eckert Goodman.  
With a strong cast, including MARY NASH and others.

**WILLIAM A. BRADY'S THEATRE**, just East of B'way. Phone 3628 Bryant.  
Evenings, 8.30. Matinees Thursday & Saturday, 2.30.

## THE 13th CHAIR

A Mystery Melodrama

By BAYARD VEILLER, Author of "Within the Law."

**Winter Garden** B'way & 96th Street. Phone 4330 Circle.  
Eves. 8.00. Mats. Tues., Thurs. & Sat., 2.

## Show of Wonders

**Casino** Broadway and 39th Street. Phone 3546 Century. Eves. 8.15. Mats. Wed. & Sat. 2.15.

## ANNA HELD

In a Musical Comedy in 3 Acts and 50—Anna Held Baubles—46

**39th St.** Theatre, near Broadway. Phone 413 Bryant. Evenings 8.15. Mats. Wed. & Sat. 2.15.

## EMMA DUNN

In the Sunshine Comedy "OLD LADY 31" by Rachel Crothers

**Shubert** 44th St., W. of B'way. Phone 4330 Bryant. Eves. 8.15. Mats. Wed. & Sat. 2.15.

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the Astor Theater. He also played in "The Lion and the Mouse."

**CASE.**—While cleaning an automatic pistol, Charles Case, a well known vaudeville actor, accidentally shot and killed himself at his room, 132 West Forty-fifth Street, Nov. 27. Word was received from Buffalo, that Mrs. Charlotte Case, wife of the actor, had died the same day from shock after hearing of her husband's death. Mr. Case was known to theatergoers for his monologues. His home was at 613 Breckenridge Street, Buffalo.

**ANNE BUCKLEY**, who died Nov. 26, was the daughter, not the wife of E. J. Buckley, as stated in last week's Mirror. She was with Savage's "County Chairman." Lillian Russell, Elsie Ferguson, also under Joseph Brooks' management and in E. E. Rice's "Girl from Paris." Her last appearance was in the "Melody of Youth" last season. Her mother, who is 74 years of age, has been confined to her bed for the past year at 270 West Thirty-ninth Street. The Actors' Fund have taken entire charge of the funeral, also the care of her mother.

**WILLIAM L. BALLAUF, JR.**, manager of the Palace Theater, Baltimore, and one of the best known theatrical men in the country, dropped dead in his home in that city, Nov. 30. Mr. Ballauf had a long career on the stage, having started as scene boy when his father was manager of the old Holiday Street Theater. He was known

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to and popular with all vaudeville actors. Mr. Ballauf was not only a business man, but a writer.

**NICHOLAS STEPHENS CONWAY**, a comedian, aged 56, known on the stage as "Laughing Casey," dropped dead of heart failure on Nov. 27 while on his way with his wife to visit his brother-in-law, Irving McIntyre, in Watertown.

Large premiums for boxes and seats for Anna Held's performance at the Casino Theater on Monday night were paid by several of the leading members of the Society of Restauranters, who bought out the house for that occasion. The total premiums go to the Actors' Fund of America.

# NEWS OF STOCK PLAYS AND PLAYERS

## "ROSE OF THE RANCHO," ST. PAUL

ST. PAUL, MINN. (Special).—Nov. 26-Dec. 2, was another Elsie Diamond week at the Lyric, when the Hubert Stock presented "The Rose of the Rancho," as Juanita, the sterling little actress repeated the success she achieved in "Jerry" some weeks back. She thrummed a guitar, sang, danced a fandango, and played the role in the right spirit throughout. In fact, in no way was the production lacking in atmosphere, as Manager Priest gave it as lavish a scenic investment as is ever seen in stock, and the entire company was at all times in the picture. No smooth presentation was given that it seemed more like the two hundredth performance of a year's run than the third night of a stock production, so why cavil over a reviewer that was a bit too modern for the period on a starchy banner that was a bit too starchy for the late fifties. John Warner, as Kearney, was seen at his best, and Cecil Lyndon was a thoroughly satisfactory Don Luis. Kenneth Bradshaw is a valuable man for any stock company. He played a wide range of parts since his arrival here, and in every one was admirable, his Pedro Antonio being no exception. Frank Terrell as Larkin and J. W. Cowell as Alameda, deserve praise. Leonora von Ottinger as the Spanish mother, Senora Kanton, gave an ideal characterization of the role. William Lewis as Sunol, Florence Coventry as Senora Castro, and Constance Robinson as Trinidad, completed the cast of principals. "The Marriage Game," Dec. 3-9; "A Fool There Was," Dec. 10-15.

JOSEPH J. PRISTER.

## "OLD HOMESTEAD," NEW BEDFORD

NEW BEDFORD, MASS. (Special).—The All Star Stock company presented week Nov. 27-Dec. 2, Denman Thompson's "The Old Homestead," in a manner that made one long for the green hills of New Hampshire. The part of Uncle Josh will never grow old, one never tires of it, and the years as they roll on only add to the beauty of the character. Robert (Bob) McClung played the part and is deserving of much credit for a very fine performance of the role; Enid May Jackson as Ricketty Ann and Alfred Johnson as Happy Jack were very good; Dorothy Boardley, Carrie Lowe, and Lorie Palmer were excellent in their parts. The Studio Quartette made a big hit and their singing was greatly enjoyed. Harvey Hays, Arthur La Rue, Fred Sutton, Edward Denison, M. A. Kelley, Arthur Smith, Frank Atkins, George Beamish, and Francis Smith completed the very strong cast. Joseph Monroe made her first appearance with the company Nov. 27, replacing Miss W. A. Wray who closed her engagement Nov. 18. Miss Monroe was seen in the part of Miss Henry Hopkins, which did not give her a chance to display her ability. Miss Monroe, who comes well recommended and is a very capable actress, will most surely prove a favorite. Big attendance. "The Wandering Lady," Dec. 4-9; "Under Cover," Dec. 11-16.

W. F. GEE.

## "EXCUSE ME" AT SEATTLE

SEATTLE, WASH. (Special).—The Wilkes Players at the Orpheum scored a triumph in "Excuse Me," Nov. 19-25, which was presented in a highly entertaining manner before house-rangers from large to S. R. O. Five-night performances were given as a benefit to the Seattle Transportation Club, which by turn co-operated with the management of the stock company, with results gratifying to all concerned. The production received great credit on William C. Walsh, the director of the company, who also appeared in the role of the porter, in which he scored to the best advantage. Phoebe Hunt was favored in the role of Marjorie Newton, which was portrayed with skill, ease, and beauty, while Norman Hackett was seen to good advantage as leading man. In the cast were Marguerite McNulty, Bessie Bruce, Fanchon Everhart, Pearl Cook, George Hand, John Sheehan, Norman B. Pender, and others, who entered into the spirit of their respective roles, and contributed to the success of the performances. Same company in "The Woman in the Case," Nov. 26-Dec. 2.

BENJAMIN F. MESSEURVY.

## "QUINCY A. SAWYER" AT ELMIRA

ELMIRA, N. Y. (Special).—The Mozart Players offered a week of fun Nov. 27-Dec. 4, when they presented "Quincy Adams Sawyer" to large business at the Mozart. Howard Everett Horton was entertaining in the title role and pleased, and Laura Walter made a good looking Alice Pettigill. Others who contributed materially to the good nature were B. Thomas Holden, J. Harrison Taylor, Lee Stettin, William J. Clemens, Edward McMillan, Caroline Morrison, Howard Patterson, Hazel Corlone, Dan Malloy, Lillian Stuart, Dave Charlie, Edwin Hitchcock, Verna Hays, Charlotte, Wade Daniels, Bessie Sheldon, and Caroline Morrison. "The Blue Mouse," Dec. 4-9. James V. Powers, in "Somebody's Luggage," played a large house at the Lyceum, Nov. 24. "When Dreams Come True," Nov. 25; excellent performance and company. "Damaged Goods," Nov. 30; Lost in New York," Dec. 2. Pleasing vaudeville at the Majestic and good pictures at the Regent drew large houses Nov. 27-Dec. 2.

J. MAXWELL BEERS.

## UNION HILL SHOW, WORTHWHILE

"A Gentleman From Mississippi," with all his laudable characteristics, was creditably impersonated by Jack Roseleigh, leading man of the Keith Players, Union Hill, N. J., Nov. 27-Dec. 2. The fact that Mr. Roseleigh is a Southerner and had to be but his natural self in portraying Senator Langdon did not detract from the delightful character study we found him to be in the role successfully played by Tom Wise some years ago. We have witnessed the performances of many of the more prominent leading men in roles representing the man south of the Mason and Dixon line, and we venture to state that Mr. Roseleigh's delineations are more notably natural and characteristic of the real Southerner. J. Ellis Kirkham in the role of Colonel Stoneman provided an interesting bit of realism. Others were satisfactory. "Graustark" the current week, with "He Fell in Love with His Wife" underlined.

E. A. GREWE, JR.

## "BREWSTER'S MILLIONS" ELECTED

DES MOINES, IA. (Special).—The Princess Players in "Brewster's Millions," the second of the plays voted on to be presented, gave a most creditable performance. The settings for this play were especially elaborate, the scene on the yacht was most realistic. Robert Hyman, as Monty Brewster, was up to his usual standard; Florence Hittchenhouse as Peggy Gray, Mrs. Morrison as Mrs. De Mill, William Forestelle as McLeod, Philip Sheffield as Vandercup, Hammond Dalley as Nipper Harrison, Harry Hayden as Bradley, Virginia Mann as Barbara Drew, furnished most excellent support. Mrs. Priestly Morrison received scores of flowers and other gifts in honor of her 1,500th performance at the Princess, and here's hoping she's here for many more. "Three Twins," week of Nov. 26; "The Road to Happiness," week of Dec. 3; "When We Were Twenty-one," week of Dec. 10; this is another of the plays to receive the highest number of votes. Jack Marvin is a new addition to the regular members of the company.

ADALTYNE KAHN.

## "45 MINUTES FROM B'DWAY" IN ST. JOE

ST. JOSEPH, MO. (Special).—The Dubinsky Bros. Stock company, Nov. 26-Dec. 2, presented "Forty-five Minutes from Broadway," the first musical show offering of their season, and proved their versatility by making a great success of it. Ed Dubinsky, Barney Dubinsky, and Eva Craig have been great favorites with the patrons of the Tootle Theater in their various character parts, but to find them successfully handling parts in a musical show and displaying decided vocal ability was a pleasing surprise. The chorus, recruited locally, was well trained and did effective work. Jack McClarity deserves the credit for their good handling.

JOHN A. DUNCAN, JR.

## "LITTLE GIRL HE' FORGOT"

PITTSBURGH (Special).—The Marguerite Bryant Players revived "The Little Girl that He Forgot" at the Empire, week of Nov. 27, this closing the engagement of this organization at the Empire. Marguerite Bryant in the role of June Holly had much to do and did it all in her usual good style. Ralph Sprague was cast as Powell to advantage and Charles Kramer created much merriment as the shiftless servant, Emmy. Katherine McHugh was a capable Benny Holly and Baby Princess made a creditable Bessy. Mrs. Ed McHugh, Ben J. Lander, and Matt McHugh gave able support. Manager McTigue, of the Empire, promises a surprise to patrons of his house, and it is rumored that it will be a stock company of his own. D. J. PACKINER.

## "THE ESCAPE" IN SPOKANE

SPOKANE, WASH. (Special).—American; "The Escape" was given intelligent and artistic treatment by the American Players the week of Nov. 20. Jane Urban, Ralph Cloninger, and Ben Erway particularly shone in the three central roles. Miss Urban had several heavy emotional scenes as the slum girl who finds the real escape from the intolerable conditions of the tenements after some questionable experiments. Ralph Cloninger had a part entirely sympathetic as the young doctor with radical sociological ideas which he pours into the young girl's ears. "Shore Acres" week of Nov. 27.

ROBERT S. PHILLIPS.

## KANSAS CITY NEEDS A STOCK MANAGER

KANSAS CITY, MO. (Special).—Vera Findley, who succeeded Eva Lang as leading woman of the Denver-Denham Theater Stock is in Kansas City. Rumors that she was to head the local stock were so rife that the present incumbent, Aline McDermott, issued a statement to the contrary. The Willis-Wood has recently changed hands, the former promoters, Lappe-Tighe Amusement Company, having found the successful management of a stock company anything but a path of roses. The house is fortunate in possessing a splendid company of players, but apparently much in need of a management that understands the running of a stock company.

J. R. MCCLUREY.

## CHRISTMAS SCHEME AT BRIDGEPORT

BRIDGEPORT, CONN. (Special).—During the past week the Lyric Stock has undergone a change in directorship. The new director is Roland G. Edwards, for the past three years with Keith's Stock Circuit, New York city. In all probability new names will be added to the cast during the current week and other changes made. Mr. Edwards wants capacity houses, and will do all in his power to get them with the combined efforts of William Laham, manager of the Lyric. A Santa Claus week is announced, in which patrons attending the performances will be entitled to chances on seventy-five Christmas gifts, donated by the management.

"The Yellow Ticket" was the attraction Thanksgiving week to fair houses. The leading man, David Herblin, is almost beyond adverse criticism. Edith Waldron, as Marya Varenka, handled her part with wonderful acting for so small and dainty a miss. Petrov Pavlov, by Frank S. Peck, and Monsieur Zoubatoff, by William Everts in the third and closing scene, showed skillful handling of their roles. Mr. Everts's voice is a pleasing asset to the production. Arthur Vinton as John Teaton, Margaret Armstrong as Margery Seaton, John Arthur, a waiter, Walter Marshall as the Baron, Bernard Thornton as the Count, Johnson Peters, a Polish servant; C. P. Edmonds as Bogolaky, completed a big, able, strong cast. The acting of the intoxicated Baron in the second act, with Marya preceding the death scene, left nothing to be desired. Week of Dec. 4-9, "A Full House."

MARY SAYLES HANCOCK.

## LEAD OF THE BAKER STOCK

PORTLAND, ORE. (Special).—Credit for a good share of the success now enjoyed by the stock players at the Baker Theater, Portland, Ore., for years the home of the best in stock, is due to Albert McGovern, leading man. Mr. McGovern has just recently completed a year's tour of Australia, Tasmania, and New Zealand. Among the companies with which he has been associated in stock are Keith's Orpheum Players, Philadelphia; George M. Gatts company, Chicago; Lyceum Theater, Duluth; Wilmer and Vincent company, Norfolk; and his own company at Lowell, Mass. Mr. McGovern bids fair to take rank among the most popular leading men in the illustrious history of Portland stock.

The Alcazar Stock Players at the Baker gave an adequate production of the Broadway drama, "The Law of the Land," before appreciative audiences. The high favor won by the new company with the Portland public indicates a season of more than usual prosperity for the house.

JOHN F. LOGAN.

## HATHAWAYS PLAY "TESS"

BROCKTON, MASS. (Special).—The Hathaway Players in "Tess of the Storm Country," week of Nov. 27, played to capacity houses. Jane Haven, the new leading lady, was seen in the title role, and gave an excellent portrayal. Betty Brown, as Teola Graves, did fine emotional work; Lillian Niederauer, replacing Leona Hanson (who retires from the company temporarily), did good work as Myra Longman; Marion Chester, as Molly the witch, was remarkably clever; Hooper Atchley, as Frederick Graves, the clergyman, was sincere and convincing; Herbert De Guere, as Elias Graves, did good work in a disagreeable role; Harry La Cour, as Sara Longman, did a good bit of comedy work; John B. Whiteman, William H. Dimock, Forrest Abbott, Bardis Lawrence, and Ben Hadfield, furnished good support. "The Ghost Breaker," week of Dec. 4. W. S. PRATT.

## PLAYERS OF MANCHESTER

MANCHESTER, B. G. (Special).—Manager O'Neill of the Palace, states that business for Thanksgiving Day exceeded all previous records for this vaudeville house. He was compelled to add two extra performances for the holiday rush. With the cotton mills granting further increases in pay to the help the amusement will profit in Manchester.

"Rolling Stones" played in stock and by the Wadsworth players at the New Park, drew large houses. Manager Orenstein is much pleased with the patronage and will put on just what the public ask for.

"The Wolf Woman," M. P., played a return engagement at the Auditorium, 27, and met crowded houses.

J. J. MAHONEY.

## "G. R. Q. WALLINGFORD," BROOKLYN

The Fifth Avenue Theater Stock company, of Brooklyn, are making themselves more solid each week. This week's presentation "Get-Rich-Quick Wallingford," was well acted. Irene Summerly was, of course, the bright light, but she was commendably supported by the rest of the cast, which included Stewart Wilson, Henry Crosby, Murray Barnard, Anthony Blair, Helen Spring, Anna Bennett, Frances Young, Vera Drummond, William Malone, Edmund Abbey, Albert Linde, Walter Richardson, Henry Oehler, Frank Base, Frederick Loomis, and Harry Horne; the latter is the company's director.

MERKLINGER.



Wise, Smith and Co., Hartford, Conn.

ENID MAY JACKSON.

Leading Woman of the New Bedford, Mass., Stock Company.

Reports of the success of Enid May Jackson have appeared in previous issues of THE MIRROR. Her merit, conscientious work and pleasing personality have placed her where she is.

## NORTHAMPTON, MASS.

NORTHAMPTON, MASS. (Special).—Academy, Bertram Harrison, manager: The week of Nov. 29 at the municipal theater, Northampton, was marked by two important events in addition to a clever and well balanced rendering of "A Full House," by the Northampton Players. Nov. 24, this gave way to Mrs. Pike in "Erastus Hume." The house was filled to capacity to welcome this distinguished actress who has not visited Northampton for several seasons although she has given the municipal experiment several instances of her interest. This gave a personal quality to the great welcome given her. Briefly and feelingly she expressed her thanks. There was interest also in the appearance of Henry Mortimer because of the hosts of friends made here by his brother, James Sprague, who for two seasons was leading man of the municipal players.

Nov. 28, came the first of the matinees of one-act plays by members of The Northampton Players at which subscribers are guests of the management. The program was "Shadowy Water," by William Butler Yeats; "Madretta," by Mark Twain and "Food," by William DeMille. The plays were directed by Miss Frances Williams, assistant director of the Northampton players. The scenery—the beauty or novelty of which was a feature—was designed by Adams Rice, stage manager and painted by Seymour T. Parker. In decoration and action the plays illustrated creditably the resources of this season's company. The leading man and woman, Selmer Jackson and Gilda Lorry, carried the chief responsibility of "Shadowy Water" and William Pringle and Edward Wade added substantial support to a portrayal that was generally picturesque.

"Madretta" was of special interest, being the work of a member of the faculty of Amherst College. Mr. Young co-operated in the staging of his piece, an actable bit of natural drama attractively written and capable of giving artistic satisfaction to a sympathetic audience. It was sympathetically played by Flora Sheffield, Charles Cochran and Adams T. Rice, and was enthusiastically received.

In the speech that was demanded from Mr. Young he congratulated the municipal theater on its motive, achievement and prospect. "Food" was presented by William Powell, Mary Morris and Howard Schoppe with just the proper touch of bawdy mockery. Altogether, for a first offering, the program had elements of distinction and a very large audience testified to local appreciation.

In "The Blindness of Virtue" week Nov. 13, members of The Northampton Players, including Gilda Lorry, Selmer Jackson, Flora Sheffield, Mr. Schoppe, Edward Wade, Cordelia Macdonald, Helen Booth and Mary True, gave a notably good performance. It was Howard Schoppe's first Northampton appearance in a serious role and he added to the favor that he already has won as juvenile. Miss Gertrude DeMont, wife of director Doyle made her first Northampton appearance and made a bit in the part of Susy Sponser.

The T. M. A. will have a benefit at Coban's Players charmed a big house.

MARY K. BARNES.

Albert Lando, the well-known stock director, with his wife (Henrietta Bagley), will spend the Winter on the island of Passagrill, Fla., sailing Dec. 2, via Key West, and taking in Havana for a few weeks as a side trip.

## WHO, WHERE, WHAT IN STOCK

Master Lauren Pullman, who played Dick in "The Lie," last week with the Wadsworth Players, Manchester, N. H., was retained another week to play Doris in "On Trial." He made such a good girl that audience and newspaper men thought him to be twin sister of the boy who played in "The Lie."

Manager W. W. McKensie of Iowa City, Ia., has secured Blanchard Stock Company whereby each Monday evening they will give a Broadway success.

C. Nick Stark, who opened last week as a new-comer with the Fifth Avenue Stock, Brooklyn, has already won a place for himself in Brooklyn's only stock organization this season, and Mr. Stark should prove a strong addition to the already excellent cast the management has engaged.

Gus Forbes, who has been leading man with the Fifth Avenue Stock Company, Brooklyn, has retired temporarily on account of ill health. He is succeeded by Walter Richardson, who has a record of dramatic success.

Charles K. Champlin Stock company made their annual engagement Nov. 27 to very large business at the Academy, Newburgh, N. Y.

The Wadsworth Company played its trump card of the season at the New Park, Manchester, N. H., week Nov. 21, "On Trial" being the stake. Standing out prominently in the cast was Laura D.

## ST. LOUIS STOCKS

St. Louis, Mo. (Special).—The Players Theater announces that Clifford Eggenhoff, who has handled the box-office for local theaters for the past five years, is to manage the theater in the future. "Rebecca of Sunnybrook Farm" is proving a delightful Thanksgiving attraction, and Olive Templeton is adding immeasurably to her popularity in the title-role. Mitchell Harris plays the lead opposite her, and does the part full justice in his own inimitable fashion. Next week, "A Full House," promises to make St. Louis roar with laughter. It has never been seen here.

At the Park, the Park Opera company is playing "The Rich Mr. Hoggendelmer," and underlines "Adele," with Lillian Crossman in the leading role for the next offering. The return of Mr. Sinclair to the directorship of this theater has been a happy change, and business is reaching its former proportion again after a slump of weeks. Miss Crossman, Matt Hanley, and George Natanson, all old Park favorites, have given great help to the resuscitation of the company and its productions.

HAGGEMAN.

## "REBECCA" AT PATERSON, N. J.

PATERSON, N. J. (Special).—The happiest, luckiest, and most popular girl in Paterson is Winifred St. Claire. Not less than six stock companies have made a dismal failure of the Empire in a short space of time. It took Winifred St. Claire and St. Claire methods to build up a lucrative clientele at the Empire. Last week, "Rebecca of Sunnybrook Farm," was the magnet that drew the multitudes. On Thanksgiving both performances were sold out several hours before the performances began. Manager Ripe, likewise, is sanguine that Miss St. Claire is going to shatter all stock records by remaining at the Empire indefinitely. This week, "The Yellow Ticket" is the offering. Dixon Van Valkenberg is directing the publicity.

## GALESBURG'S LITTLE THEATER

GALESBURG, ILL. (Special).—The Prairie Playhouse is under the direction of Jesse A. Crofton, of Springfield, Ill. Plays presented this season are "At Slavsky's," a comedy by Winifred Hawkrig; "The Rose," by Mary Macmillan, and "The Terrible Meek," by Charles Rann Kennedy. Shaw's comedy, "Candida," Nov. 27-28. Mr. Crofton, who founded the theater in a vacant saloon building on the public square at Galesburg, was aided by two men who came from New York to help him. At present the theater has the backing of the Galesburg Drama League and gives promise of becoming a permanent institution. Last year eight short plays, one a fantasy and five long plays were produced.

## PORTLAND, ORE.

PORTLAND, ORE. (Special).—Capacity houses were the rule at the Hellig during the engagement of "The Garden of Allah," Nov. 23-25. The presence of Howard Gould, former Baker Stock player, in the cast, increased the interest of the Portland public in the performance. Ma'neille Caprice, with Amelia Stone and Armand Kallos, headed a winning bill at the Orpheum. At Pantages, Wladia Borovik's dancers and Schepp's circus packed the house. The Hippodrome and the Strand continue to draw good houses with semi-weekly bills of attractive vaudeville. Exceptionally big business was done by Mary Pickford in "Less Than the Dust," at the Columbia. Other successful pictures were "The Unwritten Law," with Beatrice Mitchell, at the Star, and "The Plow Girl," with Mae Murray, at the Peoples.

JOHN F. LOGAN.

Pullman, who assumed the role of Strickland's daughter. Miss Pullman made an instantaneous hit with the audience, her charming little personality and attitude winning her a host of friends.

Adrian S. Perrin has gathered together an aggregation of Musical Comedy Stars, and has invaded New Britain, Conn., to play a season of "Royalty" pieces at Lyceum Theater, under the management of T. J. Lynch. Among the prominent members of the cast are, George Campbell, Lillian Brown, Miss Belle Flower, Walter Willis, George M. Bogues, Ralph Shipperly, Franklin Smith, William Meehan, Stanley Dale, C. B. Edwards, and a chorus of twenty. Charles Berton conducts the orchestra, and Vincent De Vito lends beauty with his brush. All productions staged by Adrian S. Perrin.

The Aline Players conclude a stock engagement of twenty-eight weeks at the Crawford Theater, Wichita, Kan., Dec. 9, with "The Blindness of Virtue." As the theater is a combination house, the number of road attractions booked will make it impractical to continue after the date stated.

Newburgh, N. Y., patrons and followers of Arthur Chatterton, whom in former years traveled through New York State in stock, are disappointed on learning that this season he is playing one of the leading roles in the production of "Ben-Hur" in New York city, and will not be seen in stock in Newburgh this season.

## REPORTS FROM MIRROR CORRESPONDENTS

## BALTIMORE

BALTIMORE (Special).—Those Baltimoreans who sat into Ford's current week were well and amply repaid twofold for any energy or cash expended as the investment furnishes one of those rare occasions, when the realization exceeds the anticipation. The production calling forth this unstinted praise is "The Cuban Ruse." With the exception of New York, Baltimore is probably the only city in the country which has seen every play but two, "Major Barbara" and "Young America," burlesqued by Mr. Cohan in his revue. The enthusiastic appreciation which has greeted this production in Baltimore is, therefore, easily understood. There has only been one minor change, otherwise it is the same as that seen on Broadway. "The Passing Show," week 11. For a good, clean, delightfully amusing comedy, we recommend "Arms and the Girl," by Robert Baker and Grant Stewart, which went on view at the Academy Monday night. This play came direct from The Fulton Theater, New York, with its original cast intact. The return of Cyril Scott to the local stage after altogether too long an absence is cause of much pleasure. Miss Bainter, Henry Vogel, Malcolm Duncan and Cyril Scott contribute much toward making this comedy so entertaining. Geo. Arliss in "Professor's Love Story," follows. The Boston Symphony Orchestra gave the second concert of its local series at the Lyric, 25, before an overflow house. Susan Millar was the soloist. The Baltimore Symphony Orchestra gave its third concert of the season, 8, at the Lyric.

"Her Soldier Boy," the new opera in which John Charles Thomas, Adele Rowland and Clifton Crawford are featured, is one of those rare productions which just misses being a tremendous success. There is an excellent idea and story in its plot, but neither have been developed to a sufficient degree. The orchestration is good and there are several interpolated numbers of unusual merit. Julien Kitting's great popularity was again demonstrated last week when he played a return engagement in "Cousin Lucy" with very good results. At the Maryland last week, several persons went to that inimitable artist, Melville Ellis, Mr. Ellis is a class by himself, and though he has been widely copied, he alone possesses the individuality and rare artistic endowments which stamp him as one of vaudeville's most valuable assets. Irene Bordone is a most agreeable singer, with beauty, voice and no little personality.

The body of Joseph Brooks, who died in New York last week, was brought to this city for burial in Baltimore Cemetery. Accompanying the body were Mrs. Brooks and Miss Virginia Fox Brooks, and several prominent New York managers. The services were very quiet and were attended by those already mentioned and a few intimate friends of the deceased including Messrs. Harry Henkel and Charles E. Ford.

I. B. KRIS.

## HUNTINGTON, IND.

HUNTINGTON, IND. (Special).—The Cornell Price players at The Huntington, the week Nov. 13-18 in the following plays, "The Sweetest Girl in Dixie," "Her Fatal Sin," "Six Jenkins," "The Hypocrite," "Under Two Flags," "Little Girl in a Big House," and "Under Arizona Skies." All to great business.

Fiske O'Hara was the attraction at The Huntington, Nov. 24. This was his fourth appearance here and he was greeted with a good attendance. The new romantic comedy, "His Honor's Desire," gave general satisfaction. One of the pleasing features was the special musical program, rendered during the intermission, by O'Hara's augmented orchestra. The local K. of C. had a special theater party, of 100, at O'Hara's is a great favorite with this organization. The Darnaby-Sunderson company have started rehearsals for the musical comedy "Rapid Transit." It will be at The Huntington Dec. 5, 4, under the auspices of the Phi Delta Kappa Fraternity. Howard's Travel Players Nov. 27; Matt and Jeff, Nov. 28; "Fair and Warner," Dec. 1. Princess and Empress: Good line of feature photos to splendid patronage week Nov. 20-25. LINDORS L. MARK.

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## PLAYS

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## DENVER

DENVER. (Special).—"The Little Girl Next Door" and "20,000 Leagues Under the Sea" to fair patronage at the Broadway. The Orpheum headlined Frederick V. Bowers and company week Nov. 30, and Ralph Hers, 27. Audrey Carnahan, a young Denver schoolgirl, will join the Fontaine Dancers on the Orpheum Circuit.

John McCormack sang to a record audience at the Auditorium, 27. The Ballet enjoyed prosperity with Clara Kimball Young in "The Common Law." Diaghilev's Ballet Russe is booked for the Auditorium, Dec. 18-20. Miss Vera Steele gave a demonstration of interpretive dancing Dec. 5 before the Drama League. FREDERICK D. ANDERSON.

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# REPORTS FROM MIRROR CORRESPONDENTS

## ADMIRATION SOCIETY NOW OPEN

Chicago Players Who Are Fond of Al Woods and Vice Versa—  
An Actress with a Rich Husband May Be a Star

CHICAGO, Ill. (Special).—Her Market Value by William Mack, produced by Al Woods, promises to have a successful engagement at the Olympic where it opened last week. The term of its stay at that house cannot be lengthened, no matter how great the success for there are other bookings which cannot be changed. The play opened to capacity business and hundreds turned away and continued to attract the populace. The production seen at the Olympic in the last few seasons have been so good that theatergoers favor that house while Al Woods stands first in the hearts of Chicago theater lovers at this time through his activity as producer and builder of theaters, which keeps him constantly in the fore in the theatrical columns of the press. When here for the opening of Her Market Value, Mr. Woods stated that his new theater at Dearborn and Randolph would be ready to open next fall; that work would start April 1. Present plans indicate that Potash and Perlmutter Film Co. will be the opening attraction.

"Her Market Value" is melodrama of the international circuit form. It should be a great piece of property for that chain of houses. It has a strong cast, a satisfactory production, and is holding the interest of those attracted to that house without stamping itself on critics or showmen as a great play by any means. Emily Ann Wehman is leading woman and does some capable work. Kenneth Hunter, the heavy, handles such a role splendidly. Sylvia Hunt is a posy-footing hubby, a role which gives him little opportunity. Lines Buck come out for the few moments as the wife of the villain. Edward C. Woodruff plays a comedy role, a drunk and does very well with a part hardly conceived.

The rumor circulated here during Mr. Woods' presence in Chicago to the effect that he was to leave for New York, attracted a lot of attention. Miss McCane recently married a Chicagoan with a lot of money. Mr. Woods plans to feature her in "The Girl from Grete," which he is now running in London. The play is "The Girl from Grete" in a new form. "The Girl from Grete" which features Miss Keith, will have an engagement in Chicago at holiday time preliminary to its showing in New York. The name of the theater is not announced.

Howard McKent Barnes and it starts off like a winner. The song of that name is so widely known that it gives the title appeal and the show is one of those pretty bits of entertainment which establish favor in the smaller cities.

Willie Hall, formerly well known in the legitimate, who has been in vaudeville for a number of seasons, was at McKent's last week with a new variety by Ralph Thomas Kettering. It is a novelty in the show line. A hum tells his story which is acted in pantomime behind a scrim drop. The McKent troupe, formerly prima donna of "The Land of Nod" was on the same bill with a new vaudeville act which was voted most attractive.

"The Divorce Question," a Rowland and Howard vaudeville act, a condensation of the play of that name, is back in Chicago and is at the Victoria Theater half the last half of the week, coming into Chicago from a tour of the Pantheon time.

"The Million Dollar Doll," an attraction of Harvey D. Orr is at the Lincoln at Union Hill this week, following a very successful tour of several one-night stands.

Princess Pat, after being placed with the show by Harry Armstrong, she understood that she was to do a three-year contract and when it did not come she refused to continue with the show. Chicago is losing Oliver Morosoff's "The Bird of Paradise," Dec. 10 at Kansas City, Mo.

"In Walked Jimmy," which is being sent out by the United Producing company opens Dec. 10 at Edmonston, Can. O. H. Johnston, the Chicago agent, selected the cast. George Summers will be featured. It will play Canadian time, going east after making the north-west.

A stock company opened at the Overboiler Theater at Oklahoma City, Okla., Nov. 27, and the United Booking Office is believed to have an interest in the company. George Noble was secured as manager through O. H. Johnston.

Mr. Jeanette Griffith left the Fort Dearborn hospital on Tuesday of last week after undergoing an operation for appendicitis.

Robert Sherman's "The Girl Without a Chance" played the Orpheum Theater at Harrison, Pa., on day last week to 1800 paid admissions in the afternoon at 25 and 50 cents and to 1250 paid admissions at night with prices from 25 to \$1.00. The total business on the day was \$1,026.78. The show has done such big business through Pennsylvania that return dates have been arranged.

Tom Powell's Famous Minstrels are touring the one-night stands and doing a splendid business, according to reports which reach Chicago.

Robert Sherman is working on another show for the international circuit with the title "The Never Born," so go out this spring.

Thurston had big business last week at the Imperial and the show was voted the best he has ever had. "The Penalty of Sin" is at that house this week with Mabel Montgomerie featured. Joe Welsh in "The Peddler" was last week's attraction at the National and the show pleased good houses.

"How Hearts and Homes are Broken" is this week's attraction. It is a modernized version of "Ten Nights in a Barroom" by Edward E. Ross, which was originally called "The Devil's Harvest." The author proposed the title of "The Road to Hell," but that suggestion was not liked by the producers.

Business was very big at all Chicago theaters on Thanksgiving day. In fact nearly all of the houses were sold out in advance and the S. R. O. sign was displayed everywhere.

Ted Woodruff, who is playing the comedy in "Her Market Value" at the Olympic, was formerly identified with the Chicago theatrical colony. So was Tom Findley, who is in "The House of Glass" at the Cohan Grand.

A colored tabloid production opened on Monday of last week at the Grand, at Thirty-first and State streets, but did not go as well as was expected and the company was closed after the first show. It required some hustling on the part of Lew Cantor, the booker, to get a five act bill ready for a second show but he made it.

Fred LeCompte, of LeCompte and Fletcher, was opened upon recently at a Chicago hospital for appendicitis. He is much better and was able to sit up last week.

Plays of the week: "Katinka," with T. Roy Barnes, playing to good business. Al Johnson comes Dec. 24.

Powers: "The Boomerang" continues to attract capacity business.

Blackstone: "Shirley Kaye" with Elsie Ferguson awakening some interest.

Cohan's Grand: "The House of Glass" is in its second week and holds forth until Dec. 24 when Fred Noble in "Hit-the-Trail-Holiday" comes.

Chicago: Cecil Lean continues his long stay in "The Blue Paradise."

Olympic: "Her Market Value" starts its second week.

Princess: "Go to It" is voted dandy entertainment of its class.

Cort: "Fair and Warmer" continues to make audience laugh.

National: "How Hearts and Homes are Broken."

Imperial: "The Penalty of Sin."

E. R. MERRITT.

bill. The last half, the Hoosier Girls with a Beauty chorus was the main attraction.

Valeksa Spratt in a 5 part screen drama, "Jealousy," was one of the features last half of week.

Dec. 4-5, "Very Good Eddie," 4-5, with same cast as appeared in the Metropolitan. Dec. 1-2 Mollie Williams Burlesque drew big business.

1-2. Her 25 Hula Hula Girls proved a winning number.

"The Yellow Pawn," with Wallace Reid and Cleo Ridgely drew big business in the Empire 27-29. Thanksgiving holidays showed Mabel Taliaferro in "Sunbeam." Current week, Mary Pickford in "Less Than Dust." Pauline Frederick in "Nanette of the Wilds" Dec. 1-2.

MARY TAYLOR HANCOCK.

### PARSONS, KANS.

PARSONS, KAN. (Special).—Best Theater, motion pictures. Wallace Reid and Cleo Ridgely in "The Love Mask" Nov. 20; Clara Kimball Young in "The Dark Silence" Nov. 21; Margaret Gorman in "The House of Glass" Nov. 22; June Caprice in "The Ragged Princess" Nov. 23; Theda Bara and Harry Hilliard in "Romeo and Juliet" Nov. 24, 25.

Grand and Gem theaters, motion pictures, played to good houses.

Vandeville at the Best: Morris and Brownay, entertainers with songs and banjo; Norwood and Norwood comedy, singing and Hawaiian musical novelty; Jack Levy and His Four Symphony Sisters, musicals, presenting "A Study in Melody"; Roberts and Maitland in their original comedy singing and talking skit, "The Giddy Guy and the Rubber Girl."

Elks' Theater: Ran Carlo Grand Opera company gave two performances Nov. 25, offering "Lucia di Lammermoor" (matinee) and "Pagliacci" (night), to good houses.

The local Rotary Club was responsible for the day's enjoyment of grand opera, as they stood sponsors for the financial success of the company. "Twin Beds" Dec. 23.

CAROLINE A. MERRILL.

### WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—Julian Hittage during the current week's engagement at the National, reappears in last season's successful continuation of his popular success "Cousin Lucy" with a large opening attendance. The original company is again seen in support.

The present week, the Belasco offering is "The Passing Show of 1918," the big Winter Garden production seemingly bigger and better than ever—a wonderfully large and complete presentation of the usual travesties on the current topics of the hour with burlesques on "Romeo and Juliet," "The Merchant of Venice," "The Heart of Wexton" and "Potash and Perlmutter." Included in the big cast of principals are Ed Wynn, William Philbrick, Charles Mack, James Olenka, Herman Timber, Sarafon, Jack Boyle, Fred Walton, Elda Morris, Stella Hoban, Augusta Dean, the Ford Sisters, Bella Ashlyn and Pearl Katon.

"The Millionaire's Son and the Shop Girl," by W. C. Henan, is the International Circuit offering at Poll's. It filled the house. Eddie Foy and the Seven Younger Foy head the very excellent B. F. Keith bill at that popular playhouse appearing in the George V. Hobart and William Jerome fantasy "The Old Woman in the Shoe" with Faye Foy in the part of the ancient crone. Julius Tanner, Natalie Alt, Flanagan and Edwards in "Off and On," Charles Cartmel and Laura Harris in "Golfing with Cupid," The Three Hobbs, Lewis and White and the Miranda Brothers, are others of decided strength and favor.

The "Oh! Inogen" management is considering a change of name for the comedy by Harry James Smith in which Marie Nordstrom last week at the Belasco made her first stellar appearance with success. "The Lesson of Love" and "Love's Lesson" are under contemplation.

Minnie Hawkins dancing classes will repeat the musical extravaganza "Do You Believe in Fairies" at the Belasco, after Dec. 12 for the benefit of the Working Boys' Home.

The Washington Elks' memorial services in memory of its deceased members was held at Poll's, Sunday afternoon, Dec. 3. The United States Marine Band under the leadership of William H. Sautlemaender rendered a rare program of music of religious character that was impressively sublime.

The third travesties this season given by Burton Holmes crowded the National Sunday night, 3, when the lecturer described with still and motion pictures a tour through the British Isles, England, Scotland, Ireland and Wales.

The second concert of the series of five for the season by the Boston Symphony Orchestra crowded the National last Tuesday afternoon. Susan Millar, a young American soprano, now beginning her musical career, scoring a marvelous success. Miss Millar has the distinction of being the first pupil that Mme. Marcelle Sembrich has placed upon the concert stage.

Paterson crowded the National Friday afternoon, 1, with an immense audience of musical enthusiasts under the management of Katie Wilson Greene.

JOHN T. WADE.

### ALBANY, N. Y.

ALBANY, N. Y. (Special).—A notable theatrical event of local importance was the appearance of Miss Frances Starr, a former Albany girl, at Harmanus Bleeker Hall, Nov. 24-25, in Belasco's "Little Lady in Blue." Mr. Belasco personally directed the performance which were preparatory to the opening of the play at his New York theater. The production made a splendid impression, and Miss Starr scored a triumph in a role particularly adapted to her rare art. The house was packed at each performance, and curtain calls followed each act. Miss Starr escorted Mr. Belasco on the stage and he responded with a speech extending his appreciation of the hearty reception extended his star and his latest production.

Bert Lytell, a former stock company favorite, was given a hearty welcome when he appeared here Nov. 27-29 in "Give and Take," a new crook drama by John Howard Lawson. The leading role was admirably played by Mr. Lytell, but he has been seen to much better advantage on other occasions. The play failed to draw the expected success. "Take Your Medicine" returned Nov. 30. Mrs. Fiske in "Kerwilla Susan," Dec. 1-2.

At the Empire Arthur Pearson's "Step Lively Girls" provided a snappy burlesque performance which drew a crowded house Nov. 27-Dec. 2. Rich McAllister, and Maudie Heath were the principals and were surrounded by a clever company of assistants.

An attractive vaudeville bill was offered at Proctor's Grand for the week. The headliners were Catherine Crawford and Girls, William Slat, Mack and Earl, Tom Brown's Princeton Five, Marguerite and Hanley, and Thomas F. Dunne. The added film features were Beatie Barriscale in "A Corner in Paid For," and Alice Brady in "Bought and Paid For." Crowded houses ruled for the week.

Manager Proctor added a number of vaudeville acts to his picture features at the Lealand which met with the approval of large audiences. Vaudeville and film productions drew large crowds at the Majestic.

GEO. W. HERRICK.

### SCRANTON, PA.

SCRANTON, PA. (Special).—Academy: "Princess Pat" Nov. 24, 25, matinee to excellent business. All the parts were well sustained, especially Tony Schmalz by Frank Rose, Al Perkins by Charles Udel, Grace Holbrook by Elsie Tore, Princess Pat by Ruth Welsh and Bob Darrow by Carl Stall. The chorus could sing and dance and the staging was very good. A good company gave "When Dreams Come True" Nov. 29 to fair business. William Pruette, Jr., as Keen Hodgers, Lorraine Lester as Beth, Harlan Briggs as Hercules Strong, Helen L. Freberson as Mrs. Story and Carmen Eccelle as Margaret Smith merit special mention. The remainder of the cast gave adequate support. "A Little Girl in a Big City" Nov. 30-Dec. 2.

Poll: Two very good bills were Nov. 27 to capacity houses. "The Lesson of Love" and "Love's Lesson" Nov. 27, 28.

Mae Murray in "The Plow Girl" Nov. 29, 30. Tom Santschi in "The Country God Forsook" to capacity business. Majestic: The Cabaret Girls played excellent houses week Nov. 27.

C. B. DEEMAN.

### FALL RIVER

FALL RIVER, MASS. (Special).—Bijou: Nov. 27-Dec. 2, "Step Lively" with fourteen people, Adams and Gull, The Karesana, Pennell and Tyson, Beatrice Diamond, Blanche Sweet in "Unprotected," "The Crimson Stain Mystery," Pathe Weekly, Mike Donlin and Mary McHale (basenall stars) Henry and Lisell, Bronte and Aldwell, Arthur Devoy, Rondas Trio, Dustin Farnum in "A Son of Erin," Charlie Chaplin in a new comedy, and a Keystone comedy. "A Rapid Rise," to S. R. O.

Academy, Nov. 27-Dec. 2, Strong bill of star photo plays to large attendance. "The Wager" with Emily Stevens, Tom Santschi in "The Country That God Forsook," Mary Pickford in her new photodrama "Less Than Dust," scored a success. Charlie Chaplin in "Behind the Screen," and Fay's Supreme Symphony Orchestra completed the bill.

Palace: Large attendance; strong line of feature pictures. Piana: S. R. O.; good bill. Premier and Savoy closed.

"Mine Host—The World," a morality play written by Miss Mary Canney of this city, is to be presented at the Academy of Music, Jan. 10, for the benefit of the establishment of a free bed at St. Anne's Hospital. The play is the story of the Christmas time at the Inn of the World, and the characters are to be enacted by local players. Leopold Lane gave a reading of "Hamlet" before the members of the Woman's Club, Nov. 21.

Fred Long, well known in the theatrical profession, is very ill at St. Luke's Hospital, New Bedford, Mass., and he would be pleased to hear from his friends. Maurice Costello, the hero of "The Crimson Stain Mystery," playing at the Bijou, appeared at both performances, Nov. 27, in person and capacity houses greeted him. The versatile star equalled all the good things said about him, and his popularity as a screen star was attested by the tremendous applause he received. For twenty minutes he entertained in a pleasing manner. In the evening the Bijou capacity was sold out and hundreds were unable to secure admission. The ovation to Mr. Costello was even greater than it was in the afternoon and frequently he was interrupted by outbursts of applause. "The Crimson Stain" star was accompanied by Nils T. Grandlund, chief of the Lowell press bureau, and during the brief stay of Mr. Costello in this city, he met a great many local admirers.

W. F. GUN.



MARTIN LEHMAN.

The present popularity of vaudeville in Kansas City, which now supports three big houses offering this form of amusement, may justly be ascribed to Martin Lehman, the dean of Kansas city managers. In 1897 Mr. Lehman leased the old Ninth Street Theater, renamed it the Orpheum, and started in to popularize the only vaudeville house in the West outside of Chicago. San Francisco and Los Angeles. Then his troubles began, for Kansascitians shied at vaudeville. The word was too Frenchy—the idea too suggestive of Parisian high kickers. Some saw in it only a new name for the old "Varieties" that had flourished in the Comique and Coliseum down near the levee where an actor could not afford to be too entertaining for fear he would divert the attention of his audience from its beer and short-skirted girls waiters. Often Mr. Lehman was asked: "Is the show decent enough for a woman to see?" In four months \$7,000 melted away. Realizing that something must be done to induce patronage, the enterprising manager hit upon the expedient of a house to house canvass, handing out free tickets to all who would take them. He covered the entire city in this manner. The first month he gave away tickets for alternate rows. Those who came out a taste for vaudeville liked it and came again—this time paying. The second month he gave away tickets for every third row—the third month every fourth row. After that the success of the theater was assured and it was not long before he was regretting his house could not take care of the people being turned away. Mr. Lehman brought Kansas City its first motion picture, and its first talking, moving pictures. The new Orpheum is one of the most beautiful and most thoroughly perfected playhouses in the world—a gem in marble, concrete, steel and terra-cotta. Mr. Lehman made vaudeville in Kansas City and, in return, vaudeville in Kansas City has made him one of the few wealthy men in the theatrical business.

J. R. MCCLIMMY.

## HAPPY HIT IN TITLES IN BOSTON

"Take Your Medicine," Prescribed by "Dr." Savage, Follows the Attack, "You're In Love"—Castle Square Rumors

BOSTON (Special).—Henry W. Savage brought the new farce, "Take Your Medicine," by Ernest Poole and Harriet Ford, to the Hollis Street, Dec. 4. The leading parts are in the hands of Alexandra Carlisle and Rinar Linden, who have been here last season in concert. Ernest Poole, the co-author of the new piece, is the same Ernest Poole who wrote "The Harbor."

Another new production is the Hammerbach Fremi opera, "You're In Love," at the Shubert (Dec. 7). In the cast are Florine Arnold, Marie Flynn, May Thompson, Burrell Barabara, Richard Taber, Jack Haines and Al Roberts.

"Bunker Bean," making his first visit to Boston, is at the Majestic (Dec. 4). The other bills are "Colonial," "Sybil"; Tremont, "The Clumberella Man"; Plymouth, "Very Good Eddie"; Park Square, Leo Dittichstein in "The Great Lover"; Copley, Jewett Players in "Arms and the Man" (second week); Castle Square, "Peg o' My Heart."

On the afternoon of Dec. 5, Mrs. Yvette Guilbert gave two matinees at the Wilbur. Former members of the Craig stock company at the Castle Square are visiting us in rapid succession. Recently William Carleton and Robert Capron were here in "Follow Me." Now come Al Roberts in "You're In Love," and Florence Shirley in "Bunker Bean." Lillian Lawrence, also of "Bunker Bean," is likewise a former Castle Square favorite, though not during the Craig regime.

Barrett Parker went into the cast of "Step This Way," during its engagement here, taking the part of Washington. This is the last week of "Very Good Eddie," which has played here nearly four months. Betty Cahill has succeeded Virginia Fox Brooks in "The Great Lover." "Peg o' My Heart," has done so well at the Castle Square that it is kept on for a second week, the first instance of the sort during the tenancy of the International Circuit.

There have been a good many rumors about a change of policy at the Castle Square, but it seems clear that the International Circuit will continue to book its attractions there for some time to come. John Craig's only definite plans for Boston concern the production of the Harvard prize play which will go on, probably at the Castle during the spring.

The annual "Mary Young Christmas Tree" celebration for destitute children will be held this year (Dec. 23), even though the Craig Players are no longer active at the theater.

Kendal Weston is now directing the stock company of the Somerville Theater. A number of the chorus from "Robinson Crusoe, Jr." both men and girls, attended one of Billy Sunday's afternoon meetings one day last week. They had previously rehearsed

the hymns under the direction of Sunday's choirman, Hildebrand, and took places as part of the choir. A few of the girls are said to have "hit the trail."

The theatrical booth at the Allied Bazaar, to be held at Mechanics' Building the latter part of this month, will be in charge of Mrs. Ralph L. Harlow, who as Mary Gordon was with Raymond Hitchcock in "The Red Widow."

Thousands of employees of the United Shoe Machinery Co. came from Beverly on Dec. 4, for a theater party at the Opera House to see "Hip Hip Hooray."

John House, who recently lectured at the Old State House on the Howard Athenaeum, is to give his talk on the Boston Museum as one of the Public Library's lectures. Lotta Crabtree, the noted "Lotta" of old, was hurt one day last week in an automobile accident near New Haven. She was cut about the face and shaken up, but not seriously injured.

Mrs. F. Hennessey, who died last week in New York, was, as Amy Ames, for several seasons a member of the old Boston Museum stock company. She was noted as an Irish comedienne, and was especially successful in musical plays and in the Hoyt farces. Her last engagement was with Mabel Hite in "A Certain Party."

The Jewett Players at the Copley, this week give a satisfactory vindication of their policy, and a proof of encouraging support, by continuing for a second week their production of Shaw's "Arms and the Man." The audiences for "Hip Hip Hooray" at the Boston Opera House, have picked up enough, especially in the evening, to justify the extension of the engagement. FOREST LEARD.

## PHILADELPHIA

PHILADELPHIA (Special).—The City of Brotherly Love paid the biggest prices for seats in the Theaters Thanksgiving night that it has ever paid before. Every playhouse was packed to the doors in spite of some of the current attractions being particularly brilliant. Whether it was old Penn's great football victory over Cornell or not, the entire town went "theater mad" and as high as \$18 a pair was paid to spectators for 33 seats.

At present the plays in town are not particularly startling or new. "Girls Will Be Girls" has closed at the Lyric, and the lace photoplay, "Civilization," is now on the boards. The exceptional long run of "Experience" still continues at the Adelphi, where it is scheduled for the remainder of the year.

"Chin Chin's" return engagement at the Forrest is still proving very popular and will continue for another week. Frances Starr, who opened at the Broad in "Little Lady in Blue," is holding over another week and business is fair. Fred Nible in "Hit the Trail Holiday" is having a successful run at the Garrick, where he is booked for several more weeks.

Little Theater is also playing again and the Stage Society are producing four one-act plays.

Keith's continues to do the biggest vaudeville business in town with the Globe a close second. Last week's bill was a hummer; Dorothy Jordan, Lew Dockster, Beatrice Herford, Morton and Moore, etc., etc.

The old town is strong for the movies this season, to such a degree that at the big downtown houses, the Stanley, Arcadia, and Regent, to get there after 8.15 means to stand on a half hour. The Chester of Street Opera House has really been dedicated to the movies. "A Slaughter of the Gods" being succeeded this week by "The Honor System." Then the Lyric also has a photoplay attraction, "Civilization," which has not been seen here before.

The biggest thing of the week, however, is the dinner Stanley V. Mastbaum, "the movie king of Philadelphia," is giving this week to the newly organized Stanley Exhibitors' Association at the Bellevue-Stratford, Dec. 6. Some of the biggest celebrities in the movie game are present. Both producers and actors and moving pictures of the dinner have been taken.

The biggest thing this up-to-date Stanley organization has done so far was on Thanksgiving night, when the movies of the Penn-Cornell game were shown just a few hours after the actual plays took place. J. SOLIS CORNEN, JR.

## FT. DODGE, IA.

FT. DODGE, IA. (Special).—Mr. Nugent of the Princess put on another musical tabloid, Dec. 3-4-5. These bills have proven very popular, and some splendid companies have been seen here. The Chester of Street Opera House is the title of the coming attraction. Excellent vaudeville numbers have also been seen here. "Fair and Warmer," Dec. 25.

Mrs. Leggo of the Majestic presented "Civilization," Dec. 22 and 23. It was sung out every day. All reserved seats were sold a week in advance. Theda Bara and Harry Hilliard, Nov. 25, in "Romeo and Juliet" drew a crowded house. "Movies Exclusively," owned and managed by Julius and Aye, is a beautiful house in ivory and rose tints and has a seating capacity of 550. An enormous organ has been installed and Harry Aye of N. Y. City has been secured to give daily concerts for a short period. The house opened Nov. 28 with Frances Henshaw and Beverly Byrne in "Romeo and Juliet." LILLIAN N. HANKIN.



PUPILS AT THE MENZELI BALLET SCHOOL.

At the bazaar for stage children held at the McAlpin on November 24-25, Mrs. Elizabetha Menszeli, head of the Menzeli Ballet School, donated a free scholarship to the winner of the largest number of votes as the most popular child on the stage. Little Mary Morley acquired the distinction of being counted as the favorite girl, with Verna Ballern, Dollie Emanuel, and Alice Cloas next in rank, while Arthur Oppenheim was voted the most popular boy.

The returns of the contest were watched for with all the gravity and eagerness of a

life-sized political election. The scholarship includes a complete course in ballet dancing under the personal supervision of Mrs. Menszeli with tuition beginning November 28th and ending May 15th. An attractive booth, decorated with tiny dolls in ballet costumes, was prepared by young girls of the Menszeli school and from this the votes were sold at five cents a vote. The proceeds of the contest, amounting to \$200, were turned over to the fund for a vacation home for school children.

## RICHMOND, VA.

RICHMOND, VA. (Special).—Serge de Diaghilev's Ballet House attracted a large audience at the Academy of Music, Nov. 27. "Blanche Ring" in "Broadway and Buttermilk" delighted one of the largest audiences of the season at the Academy of Music. 28 Franz Lehar's "Gypsy Love" proved to be an excellent comic opera and played to capacity houses at the Academy of Music, matinee and night 30. At the Bijou, the melodrama, "The Millionaire's Son and the Shop Girl" proved entirely satisfying week of 27-Dec. 2—with matinees 28-30-31. The cast was as follows: Mr. Blenden, Mr. Donaldson, Earl Simons, Mr. Phillips, Louis Hollinger, Mr. Lester, Mr. Jackson, Mr. Fartic, Lois Blair, Virginia Stuart and Shirley Moore, with Julia Gifford singing the role of the Princess Sylvia. Victor Herbert's "Sweethearts" at the Academy of Music 5-8 and matinee 6. NEAL & MCCOWELL.

## MODESTO, CAL.

MODESTO, CAL. (Special).—Modesto (A. A. Bernard, Mgr.): Oliver Morosco's "Canary Cottage" opened the winter season Nov. 21 to 23. The house was sold out four hours after the seats went on sale and hundreds of people were turned away. Trilze Frigman and Herbert Corthell made a decided hit. Clara Kimball Young in "The Common Law," Dec. 27, 28. Star (W. B. Martin, manager): Moving pictures featuring Paramount and World programs. Modesto is one of the best show towns in the State and should not be overlooked by road managers. J. H. THOM.

## ST. LOUIS

ST. LOUIS, MO. (Special).—The Winter Garden spectacle, "A World of Pleasure," had its first showing here, week Nov. 30-Dec. 1. Its splendor has been somewhat reduced for road purposes but it is nevertheless turning them away with happy combination of a New York review and Thanksgiving week being a guarantee of good business here. Self-constituted censors caused the management to add freshlings to the chorus and show girls after the first performance with its attendant front page advertising in the local press—a fact that probably helped business. Current week, Manager Stoltz announces the Fritz Lehar opera for the Jefferson, opening Sunday.

At the Shubert-Garrick, Manager Stoltz is playing the second week of "The Mission Play" and promises the third week of the same attraction, an unusual run for St. Louis.

At the American the International circuit is playing Joe Welch in "The Paddler," next week, and the current attraction is "The Hour of Temptation." HANNAHAN.

## CLEVELAND, O.

CLEVELAND, O. (Special).—Opera House: Siegfried's "Follies," Dec. 4; John Barrymore in "Justice," Dec. 11; Miss Hays in "Pom Pom," Dec. 18. "Fair and Warmer," by Avery Hopwood, a former Cleveland boy, drew large crowds, week Nov. 27. Madam Kennedy headed the cast. "The Blue Paradise," at the Colonial, week Nov. 27. A fair company sang the operetta. Helen Eley was quite a bit in the role created by Cleo Mayfield. E. H. Sothorn in "If I Were King," current week.

John McCormack is booked for another concert in January. This will be his second appearance here this season.

Keith's Hippodrome, week Nov. 27, offer "World Dancers" featuring Ruelle Lee and Tom Dingle, Jasper Mack and Walker Jones and Leigh, Hayden and Hayden, The Dandies, Fern and Davis, and Alaska Trip. Prospect: Harry Clay Hines in "In Walked Jimmy." Current week, "Bringing Up Father in Politics." S. H. MCKITTERICK.

## SAN FRANCISCO

SAN FRANCISCO (Special).—A moving picture company has been taking pictures in the New City Hall in which your correspondent has his court. They are preparing films for reels to be entitled "The Spirit of '76."

Miss Spinnay appeared in Irish plays, Nov. 27. Hospital nurses of Lase Hospital presented a one-act play by Helen Hagg, entitled "Whisper."

Charles Judels, an actor now playing in New York, was given a judgment against U. M. Anderson (Bronco Bill) and the directors of the Old Gaity Theater, for the sum of \$3,450. Judels was under contract for 24 weeks at \$225 weekly in 1914, and after playing three weeks he was discharged without reason. He got the full salary.

"Midsummer Night's Dream" was presented by the students of the Polytechnic High School in a very capable manner.

Ola Humphrey (Princess Hassan), who has been selected by Dave Delaney to create the named part in his newest play "The Empress" at the Alcazar, has arrived and is studying the part. She was born in Oakland and has property there. Seven years in the legitimate and four years in the movies and with her age placed at 32 and 33, the average weekly earnings of May Adams were fixed by the State Accident Commission at \$20. She was one of the two scores of actors and actresses who were injured in an auto accident at Chatsworth Park last May. The Commission allowed her \$150 in cash; \$13 per week until her knee is well.

The Columbia is in its last week with "Intolerance." Garden of Allah, next. The Alcazar presented "Potash and Perimeter," Nov. 27, at popular prices. Henry Shumer and Alexis Loe were in the name roles and Eva Dennison played Miss Goldman. The Cort has "Hobson's Choice" for the last week after which comes "Fair and Warmer." The Orpheum has a good bill including Orville Campbell, Bert Fitzgerald, Mullen and Coonan, Sarah Falden and holdovers. A. T. BARNETT.

## BROOKLYN

"Katinka" was presented at the Majestic, Brooklyn, Nov. 27-Dec. 2, with a success unprecedented in the history of the theater. Crowds were on hand at each performance and were pleased with the excellent music and acting. Miss Owen's singing was superb, while Howard Lanford and Mae Phelps as the Yankies were "up to the minute." Others in the cast also did well. The Majestic is experiencing incalculable success due to the excellent bookings of Billings, who is securing every available top notch show for his patrons. Current week, "Rich Man, Poor Man."

"Potash and Perimeter" returned to the Montauk after having played so successfully last season. Barney Bernard was the Abt Potash, while the rest of the cast did brilliant work. This week, Mrs. Flake in "Kestrel Susan."

"Little Peggy O'Moore" scored decisively at the Grand, in which Pauline Meland was well characterized. The business of the season is most satisfactory under the new management. Some members of the old Grand Opera company are now appearing in select vaudeville. This week, "The Shepherd King." William S. Hart in "The Devil's Double" lead a very fine program at the Metropolitan. Other features were also well received, including "Children of the Fend" and two Kayser comedies.

Nan Halperin topped a brilliant bill at the Bushwick. Others who appeared on the same bill were Joan Adams, Rosalie Slater, Adam Comedy Four, and others. The Bushwick was the scene of many theater parties during the week. Stella Mayhew, Sam and Kitty Morton, Harry Green and company, and others constituted a well-balanced bill at the Orpheum. R. J. MCKELLEN.

## NEW ORLEANS

NEW ORLEANS (Special).—"Common Clay," presented by the original company, was the attraction at the Tulane, Nov. 24-Dec. 2. Both play and company were effective and large audiences were present during the engagement. "The House of Glam," Dec. 5-6. At the Orpheum a satisfactory company presented "The Old Homestead," Nov. 24-Dec. 2. "Which One Shall I Marry?" Dec. 5-6. Serge de Diaghilev's Ballet House gave three evening performances at the French Opera House beginning Nov. 30. The company is under the direction of David B. Fricker.

At the Orpheum, week Nov. 27-Dec. 2, the features were: Greater Morana Dancers, Chaire Rochester, Milton Pollock and company, Rockwell and Wood, Lohse and Sterling, Richards and Kyle, Valentine and Bell, and the Travel Weekly pictures. At the Lyric, Billy McIntyre and Mickey Markwood continue to be funny in burlesque and are surrounded by an attractive and effective chorus. A fair bill at the Lafayette, Nov. 24-Dec. 2; good moving pictures. The Big Moral Drama, Brooklyn and Pasadena. Brad and Audrey, and Lala Reynolds, were the principals. J. M. QUINCY.

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### REPORTS FROM MIRROR CORRESPONDENTS

#### CINCINNATI

CINCINNATI (Special).—Is Cincinnati forever to be regarded as a sort of back-woods settlement, the inhabitants of which cannot be trusted to exhibit from time to time the finer qualities of critical discernment which will make for a liberal patronage of things worth while in a dramatic way? The question is apropos, and I am prompted to raise it because of a little ripple of excitement that was caused a few days ago on the classic waters of things dramatic. Recently it was announced that the eminent H. H. Sothern was to appear shortly in his revival of his former masterpiece, "If I Were King." There was great rejoicing among the local theatergoers, especially those who recall Sothern's former success in the play, thousands of whom would welcome the opportunity of seeing him in a revival of it. Then somebody conceded the idea that because of the fact that the production is being given ostensibly for the purpose of raising funds for the British Red Cross there might be serious objection on the part of our much-talked-about German population. As if the theater-going public is centered in the little over-the-Rhine section and controls the destinies of visiting theatrical attractions. I doubt if there is a single playgoer of German descent in Cincinnati who would refrain from seeing Sothern in "If I Were King," merely because his advertisement carried the announcement "For the Benefit of the British Red Cross." Nevertheless there has been talk of cancelling the engagement, and I feel sure that I voice the sentiments of thousands of Sothern's admirers in saying that the R. B. O. sign will be hung out every night if we are favored with a week.

"The Passing Show of 1916," at the Lyric, Sunday, Nov. 26. It is some show, a fact that is attested by the extremely large audiences and the hearty applause bestowed upon the principals and a chorus of pretty girls. The staging is superb, the audience being roused to an unprecedented enthusiasm by the great Cavalry charge scene. The scenes were the ladies, or rather the lack of them, prove to be a big feature of the entertainment. Ed Wynn carried the burden of the comedy in a most Wynnian manner. His garage scene was immense. The most artistic bit of the performance was contributed by Ma-Belle and the Winter Garden Corps de Ballet in the dance pantomime "A Grecian Bath." Charles Mack as Henry in the Shakespearean scene was good, and with William Philbrick in a boxing stunt he, was a scream. Mitti Hales in "Pom-Pom" at the Grand, week Nov. 27-Dec. 2. Although there may be differences of opinion as to the artistic merit of the piece there is no doubt that this musical concoction of Anne Caldwell and Hugo Felix possesses a large proportion of the theatergoers. Much of the local interest attaches to Carl Gantvoort, the clever baritone who makes a good foil for Mitti's peculiar art and himself carries off honors all his own, both for his vocal and histrionic attainments. Gantvoort, manager of the Cincinnati College of Music, and on Monday evening many of his friends attended the performance and recalled him repeatedly to the footlights. Needless to say the "Tom" in "The General" is always in the piece, adding much to its effectiveness as an entertainment.

Manager Fish says he had one of the best holiday bills at the Empress Thanksgiving Week that has ever appeared in that popular little playhouse. La Petite Merce and her company, in a dance diversion, scored heavily. Nine pieces in an aquatic act of more than ordinary merit. The other numbers are good.

Jack Norworth is the headliner at Keith's. A bright little comedy called "Rocking the Boat," brought favorable attention to the play. Lawrence Graham, Walter Fischer, and Adele Marsh. Many local friends of Miss Taylor remember her for her clever work as leading lady of the old Orpheum stock company several years ago. Manager Ned Hastings entertained the Cincinnati Rotary Club, reserving the entire lower floor, evening of Dec. 6.

The Interstate Opera company, under the local management of Mark Byron, Jr., opened a season of five weeks at Music Hall on Thanksgiving Day, the first bill including "Black" and "The Pearl Fishery" for the audience and Warner's "Tristan and Isolde" for the evening. Unusual interest was manifested by the public in this musical innovation which brings ten of the best grand opera to us, presented by a really capable cast of singers. Gadsby has been secured to sing in the opening opera.

Eddie Weitzel, assistant treasurer of the Lyric Theatre, is seriously ill. Much of the work of handling the big crowds for the Passing Show of the Lyric box office therefore fell to Treasurer Paul Hillman, personally, and he was not slow in getting the harness on.

At the picture houses, E. H. Sothern in "An Enemy to the King," drew well at the Walnut; Marguerite Clark in "Miss George Washington" delighted audiences at the Strand; and William S. Hart in "The Devil's Double," pleased at the Family.

Guy Bates Post in "The Masquerader" at the Lyric week Dec. 3-9. Rose Stahl in "Our Mrs. McChesney" at the Grand, week Dec. 4-9. Wm. Smith Goldenburg.

#### ST. PAUL, MINN.

ST. PAUL, MINN. (Special).—"Experience" at the Metropolitan Nov. 24-Dec. 2. Brought two local stock favorites back to St. Paul for a short period: Louise Gerard, who spent two years here with the Wright Huntington Players, and Duncan Penwarden, who played here in stock almost constantly for three years with the Huntington company, and later with the Ernest Fisher Players. Mr. Penwarden appeared as Ambition and Work, and Miss Gerard as Passion and Habit. Both players virtually "stopped" the show upon their appearance, and enthusiastic and sincere was the reception accorded them. Conrad Nagel as Youth, Albert Gran as Wealth, Edmund Milton as Experience, and George Berry as Greed gave fine character portraits. "The Merry Widow" and "The Woman" 8-9. "Princess Pat" 10-10.

The Winter Garden show, "His Hip Hooray," will appear at the Auditorium Jan. 16. Miss Hammond appeared in two theaters here the past week: in the show at the Shubert, and the movie at Starland, where she and her husband, Thurlow Brown, appeared in "The Lottery Man," playing the same roles they enacted here in stock several seasons ago when the Thurlow Brown Players held the Shubert stage. "Ramona" is the Strand picture for the week. Allan Brooks company, Orville Harrold, Harry and Emma Sharrock, Opera, 4-9. Holts were popular at Orpheum bill, 4-9. Mrs. Langtry in "Ashes," 10-10. JOSEPH J. FRYSTER.

#### INDIANAPOLIS

INDIANAPOLIS (Special).—The New York company in "Go To It," with several changes in the cast, stopped off at the Shubert Murat for three performances, Nov. 24-26 on the way to Chicago for a run, and provided good entertainment in the way of catchy music and good dancing, but with a book that was dull. Wellington Cross and Lois Josephine, Tyler Brooks and Gertrude Vanderbilt, carried off the dancing honors. Percival Knight in his drill way, provided most of the laughs, and Helen Bond with a distinctly individual and out of the ordinary manner, pleased immensely.

Guy Bates Post and his fine supporting company received a splendid reception, with many curtain calls, which brought forth a brief speech from the star and also the author, John Hunter Booth, at the close of the second act, on the opening night of "The Masqueraders" at the Murat, week Nov. 27. The distinctive and splendid work of Mr. Post in the dual role is of the highest order and cause in for great praise from both the local press and theatergoers. Louis Calvert won second honors as Brock, which was a remarkably fine performance. Thais Lawton, Ian Robertson, Clarence Handysides, and Florence Malone were excellent. No attractions are booked for the immediate future.

A most refreshing and pleasing attraction of the early season was that of Frances Starr in "Little Lady in Blue," at English's, Nov. 17-18, in which Miss Starr won her audience by her charming manner and delightful acting. The work of A. G. Andrews as the little Admiral was a masterpiece. Jerome Patrick as young Addenbrooke and George Giddons as Cobblehead were strikingly good. John Barrymore in "Justice," Nov. 30-Dec. 2; "Daddy Long Legs," Dec. 4-5; Lyman Howe's Travel pictures, Dec. 7-10.

At Keith's, week Nov. 20, Eva Taylor and company in "Rocking the Boat" was headliner, but the artistic treat of the bill was the charming old time dancing act, "The Old Master," of Dan Burke and company, including Molly Moller. Four Entertainers went big. Others were Beatrice Morrell and her sextette, Tom Edwards, ventriloquist, assisted by Alice Melville, with a voice of unusual register and sweetness; Harris and Marion; Charles Leonard Fletcher, and Roy and Arthur, jugglers, who broke down of dishes to the great delight of those out front.

DeHiere the Man of Mystery headed the excellent bill at Keith's Thanksgiving week, and lived up to his title, giving an exhibition that was both remarkable and entertaining. The Watson Sisters, Fannie and Kitty, were ready for the big hit of the bill, George Austin Moore, an old favorite here, who has passed us by for several seasons, was warmly welcomed, with his partner, Cordelia Hanger, in southern songs and stories. Henry Keane and Dorothy Mortimer scored in a charming little sketch, "The Final Decree." Others were Alexander Brothers, ex-perf ball bouncers; Musical Johnstons, and Paley-Hall and Brown. At the Paid, "The Vampire's Daughter," week Nov. 27 was followed by Thurston, week Dec. 4. Olive Temple, of the Masquerader company, at the Murat this week, is pleasantly remembered by many here, as one of the leading members of the Murat Stock company, Summer of 1910. PAUL KIRKWOOD.

#### NASHVILLE, TENN.

NASHVILLE, TENN. (Special).—Yendome (W. A. Shuts, Mgr.). The Boston English Opera company which brought "Martha" to Nashville, Nov. 24-25 for two nights and a matinee, has its own symphony orchestra of twenty-two pieces. The leading parts are taken by Mirth Carman in the title role and Joseph Sheehan and Elaine De Belle, all of whom are English singing artists. Fairly big crowds attended each performance. The scenery was quite effective and the chorus notably good.

Orpheum (International Circuit) 20-25: "Which One Shall I Marry?" was presented to big houses. H. H. Horner was perhaps the strongest member in the cast. Nov. 27-Dec. 2. Manager Moran of the Orpheum offered "My Aunt from Utah," with Kate Ellmore heading her own company. A good audience was present for the first night's performance. Princess, vaudeville, 23-25. Pietro, the accordion player and the Ishikawa, a group of four Japanese acrobats were the leading attractions. Harrold, Sudekum, has arranged a headliner, Harry Hudson and his Broadway Players in "Dope."

All of the movie houses are doing excellent business. Thanksgiving week; at the Knickerbocker, "Wanted—A Home" and "Chas. Ray in 'The Honorable Aisy'." Strand Warren Kerrigan in "A Son of the Immortals," "Lone Harrymore and Grace Valentine in 'The Brand of Cowardice.'" Fifth Avenue, 25-30: H. Sothern and Peggy Fitzgerald in "The Chatterbox," Frederick in "Nanette of the Wilds," 1-2. Crescent, 27-28. "The Men She Married," Mary Miles Minter in "Dulcine's Adventures," 1-4. Yendome, Nov. 29-30. "The Big Parade," "The Show Show," presented by Vanderbilt University Dramatic Club; "The Sergeant" and "Robin Hood," 8-9; "Pew O' My Heart," 11-12-13.

Orpheum, 4-9. "A Little Girl in a Big City"; "The Vampire's Daughter," 11-13. Fritz Kreisler, violinist, gave a concert Nov. 29 at Ryman Auditorium. MART R. STRADWELL.

#### PALESTINE, TEX.

PALESTINE, TEX. (Special).—Best: Iremum attraction, Nadler Sextette; good house, pleased. Temple: "Shepherd of the Hills," Nov. 28; poor house, pleased.

The City of Palestine has revoked its ordinance, not allowing tent shows within six feet of a building within the city limits. As the ordinance now stands tent shows may show anywhere in the city.

The Scenic Studio here is still busy making scenery and curtains for the theaters in towns near Palestine. I. C. MYERS.

**STEIN'S MAKE-UP NEW YORK**

## REPORTS FROM MIRROR CORRESPONDENTS

## KANSAS CITY

KANSAS CITY, Mo. (Special).—Hubert J. B. Fitzpatrick, manager: "Alone at Last," week Nov. 26, furnished an excellent evening's entertainment. It was sumptuously mounted, admirably acted, gorgeously embellished in the matter of chorus and costumes and adequately sung. The very capable cast included Harry Conner, Forrest Huff, Robinson Newbold, Elizabeth Goodall, Fritz von Hunsing and Mabel Weeks. All worked sincerely and the numerous scenes which punctuated the performances testified to the success of their efforts. Rose Franklin in "The Melting of Moly," current week.

Orpheum (M. Lehman, manager): Franklyn Andell and Marjorie Sheldon in a brief comedy, "The Wife Savers," shared honors with Bert Kalmer and Jessie Brown in "Nursery Land," a Mother Goose skit on last week's Orpheum bill. Others on the bill were Odiva, Trovato, eccentric violinist, Madame Chillon-Orhman, prima donna; Walter Hower, monologist, and the Lanette Sisters in a serial novelty.

Pantages Empress (W. J. Timmons, manager): Leo Fernikoff and Ethel Rose with their Imperial Ballet proved a most adequate headline act on the bill of Nov. 26-Dec. 2. Lucy Loeber and her two harmony boys running second a close second in popularity. Other acts were: Bertie Beaumont and Jack Arnold, musical comedy favorites; Mlle. DeVerus and her posing horse; Willard's Temple of Music; Arthur Don and Patricia Patti in an original line of "Good Houses."

Garden (W. H. Quigley, manager): "Mutt and Jeff's Wedding," week Nov. 26, did big business. Earl Redding and Jerry Sullivan were seen in the same parts, while Hallett Bertram, soprano, and Signor Marius Tenor, ably assisted by a good chorus, gave good accounts of themselves. "The Hour of Temptation," current week.

Globe (Cyrus Jacobs, manager): Class and variety marked the Globe Theater bill, week Nov. 26-Dec. 2. Mlle. Paula in a novel trap act; Du Rocher and DeLee in a musical offering; Holmes and Wells with a clever singing, talking and dancing act; Joyce, West and Senna in songs, dances and piano; Sullivan and Mason blackface comedians; and the Four Charles in a juggling acrobatic novelty with a transformation scene comprised the bill. Business big.

Gaiety (George Gallagher, manager): Ben Welch, with a company of able assistants and a stunning chorus for week Nov. 26, was as funny as ever. Specialties introduced during both acts scored favorably.

Century (Joseph Dugan, manager): George A. Clark, comedian, and Eleanor Wilson, headed a large chorus of attractive and well-costumed girls last week, Nov. 26, at the Century in an up-to-the-minute burlesque called "Hello Paris." Helen Stewart was another feature of the production which offered many tuneful songs and clever dances. This week: Military Maids.

Leading picture houses: Royal, Fannie Ward in "The Years of the Locust"; Regent, Valeska Suratt in "Jealousy"; and Theda Bara in "The Viceroy"; Mass, Clara Kimball Young in "The Deep Purple"; Twelfth, Clara Kimball Young in "The Rise of Susan."

Grand Opera House: W. Earl Flynn, humorist and apostle of health, packs the theater nightly. J. B. McCusker.

## PITTSBURGH

PITTSBURGH (Special).—James T. Powers at the Alvin, week Nov. 27, in "Somebody's Luggage," was given a hearty welcome by good audiences, and is the same "Jimmy" Powers as of yore, but he is deserving of a better vehicle. The supporting cast was good. Oliver Morosco's "Canary Cottage," Dec. 4-9.

The Nixon was the most crowded house in town during Thanksgiving Week, where the Ziegfeld Follies packed them in, and where seats were at a premium. Much is expected of the Follies, and it lived up to its usual reputation with many shining stars, elaborate settings, lighting effects, chorus, etc. "Fair and Warner," with the original New York cast, week Dec. 4-9.

Margery Day closed a successful three week's engagement at the Duquesne (management of John Cort), Dec. 2. There was a change in the cast, however, during the last week. Louise McIntosh has succeeded Caroline Lee as the guardian's sister, and Frederick Perry has the role of the guardian, formerly done by Norman Trevor. "Mother Carey's Chickens" is now rehearsing in New York, and will have its premiere here in the near future. In the meantime, Mr. Cort will offer the cinema production of "Madame in War Brides" beginning Dec. 8, until the next production is ready for the Duquesne.

"The Daughter of Mother Machree" did splendid business at the Lyceum (International Circuit), Nov. 27-Dec. 2. Max Desmond in the leading female role did creditable work. Plenty of good humor ran throughout the piece and the cast was a good one. "That Other Woman" followed.

Seven Episodes in the Life of Mary Ann, featuring Hermine Shone, was the headliner of a good bill of vaudeville at the Davis, Nov. 27-Dec. 2. Billy Montgomery and George Perry were a shining feature of the bill. The other acts were praiseworthy. Debiere and company, Dec. 4-9.

The Globe Trotters, with Frank Hunter, Eddie Swartz and George Hickman, was the offering at the Gaiety, Thanksgiving Week. The stock burlesque held here is now covered by the Victoria and the Academy, the feature being a new one for the last named.

William Fox's production of "A Daughter of the Gods," with Annette Kellermann, has enjoyed a six-week's engagement at the Pitt. The Honor System is underlined.

The Intero State Opera company appeared at the Schenley, Wednesday, Nov. 29. Wolf-Ferrari's "Secrets of Suzanne" was given at the matinee with Madame Berica, Franz Kienle, and Mario Marti, in the principal roles. At the matinee the premiere of "Emile de Becat's ballet," "The Intrigue, sons Louis XIV" was given, featuring Lily Lenore, A. Komlosy and Fredora, and a ballet of 26. Blot's "Fechours de Perles" (Pearl Fishers) was presented for the first time in this city, with Yvonne de Treille, Miesha Leon, Graham Marr, Henry Weldon, and ballet divertissement. Spira conducted. D. J. PACKINER.

## NEWARK, OHIO

NEWARK, OHIO (Special).—Auditorium (George M. Penberg, Mgr.): The Review of 1917 gave a splendid performance both afternoon and evening Nov. 27 to capacity houses. "The Girl Who Smiles," Nov. 28. "High Life Girls," Dec. 4. "Les Femmes de France," Dec. 5. "The Girl Who Smiles," Dec. 6. "The Girl Who Smiles," Dec. 7. "The Girl Who Smiles," Dec. 8. "The Girl Who Smiles," Dec. 9. "The Girl Who Smiles," Dec. 10. "The Girl Who Smiles," Dec. 11. "The Girl Who Smiles," Dec. 12. "The Girl Who Smiles," Dec. 13. "The Girl Who Smiles," Dec. 14. "The Girl Who Smiles," Dec. 15. "The Girl Who Smiles," Dec. 16. "The Girl Who Smiles," Dec. 17. "The Girl Who Smiles," Dec. 18. "The Girl Who Smiles," Dec. 19. "The Girl Who Smiles," Dec. 20. "The Girl Who Smiles," Dec. 21. "The Girl Who Smiles," Dec. 22. "The Girl Who Smiles," Dec. 23. "The Girl Who Smiles," Dec. 24. "The Girl Who Smiles," Dec. 25. "The Girl Who Smiles," Dec. 26. "The Girl Who Smiles," Dec. 27. "The Girl Who Smiles," Dec. 28. 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## ALBOLENE

Is an excellent toilet article for general purposes

We are told by the stars of the stage that—"In removing all kinds of theatrical make-up there is nothing to compare with it."

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### ST. JOSEPH, MO.

**St. Joseph, Mo. (Special).**—The Lyceum Theatre is now playing the Columbia Wheel of burlesque attractions, the best of their kind on the coast. Ben Welch and his company of burlesquers appeared Nov. 18, 20, and if anybody in the audience had a laugh in their system Ben Welch found it and kept the house in a roar all the time he was on the stage.  
"Watch Your Step" was the attraction Nov. 21. The pleasing music, the youth and grace of the chorus, the attractive costumes and the real comedy of Harry Van Patten and the great dancing of Jack Coogan made the show a first-class "gloom chase."  
This is Harry Van Patten's home town and he received a royal reception. A beautiful social tribute was presented him over the foot-lights.  
"Fuss Fuss," another of the Columbia Wheel musical shows, pleased the audience Nov. 26, 27. Charlie Mac made a great personal hit. Jean Bedini, George Brooks, Al Ricardo, Mimi (Buddie) Harrison, Pam Lawrence, and Marguerite Ryan were among the foremost of the fun makers. Miss Ryan's impersonations deserve special notice.  
JOHN A. DUNCAN, Jr.

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NEW YORK

## REPORTS FROM MIRROR CORRESPONDENTS

### OAKLAND, CAL.

**Oakland, Cal. (Special).**—Macdonough: David W. Griffith's photo-drama "Intolerance" to good sized houses, Nov. 18-25.  
Orpheum: The "Forest Fire," headliner, Nov. 19-25, and is deserving of that honor. The acting and the scenic effects were beyond criticism. Johnny Cantwell and Heta Walker were pleasing, and Ruth Budd, who styles herself the Girl With the Smile, was a pleasant surprise to the audience. The balance of the program consists of Robert and Lawrence Ward, Bernard Riggs and Myrtle Ryan, Beeman and Anderson, Frisco and the Box from Tokio. Business continually increasing.  
Pantages: This week's, Nov. 19-25, bill had for a closing number Herbert Lloyd and company, and their act was a riot of fun from start to finish. Al Ward and Mike Faye, Chinko, Lina Ruggiana and Giuseppe Vogliotti, Neal Abel, and Four Hennessy completed the olio.  
Capacity houses: Florence Troupe of acrobats, headliners, and they are amazing the large audiences with their wonderful feats. Rogers and Brockway, The Quaker City Four, and Losh and Lyons, and a feature photoplay complete the program.  
Oakland: Blanche Sweet in "The Unprotected," and "The Devil's Prize," Nov. 19-21. Franklin: Bessie Barriscale in "A Corner in Orleans," and Douglas Fairbanks in "American Aristocracy," Nov. 19-25.  
Reliance: Edna Mayo in "The Return of Eve," and William Hays in "Life's Shadows," Nov. 19-25.  
Columbia: Will King and his company in "Help Wanted," Nov. 19-25. Musical bits were scored by Jack Wise, Clair Starr and Laura Vall.  
The New T. & D. motion picture house opened Nov. 22, with Marguerite Clark in "Miss George Washington," and Dustin Farnum in "A Son of Erin." This playhouse is one of the most up-to-date and original houses this side of the Rockies. It has a seating capacity of about four thousand, and one of the features is the entire elimination of stairs, the means of entering the balcony is by a graduated gradient which is at the entrance. The opening was attended by large crowds and many movie stars were in attendance.  
Manager H. W. Bishop's new Ye Liberty Theatre, the most modern playhouse on the Pacific Coast, was opened to the public Nov. 27. The initial production was "Light in the Dark," an eight-scene production shows to the greatest advantage, owing to the installation of Mr. Bishop's invention, a stage which revolves at both top and bottom in sight of the audience. The cast was headed by Virginia Brissac and J. Anthony Smith, two well known California favorites, and an orchestra of twelve pieces was one of the features. The theater will be known as an intimate producing house and will play all the recent successes at popular prices.  
LOUIS SCHMIDT.

### DES MOINES, IA.

**Des Moines, Ia. (Special).**—Berchel Theatre (Elbert & Getchell, Mgrs.): "A World of Pleasure" with most of its original Winter Garden company was greeted by capacity house, Nov. 18. This is the second Winter Garden show to honor us and Des Moines has a hard-earned chorus and all. "Watch Your Step," 25 plays to only a fair business.  
"Twin Beds," 24-25, considering that this was seen here last season showed to excellent business. Lola Bolton as Blanche Hawkins, Virginia Fairfax as Signora Monti, and R. M. D'Amelio as Signor Monti were exceptionally good.  
The Midnight Maidens with Billy Barry and William Hart for the burlesque half of the week were greeted by their usual capacity houses. Burlesque has been one of the best drawing attractions this season.  
Maude Allen, booked for Nov. 29, has cancelled all of her Western time. "Bird of Paradise," 30-1-2.  
Empress (Elbert and Getchell, Mgrs.): Scott and Wilcox, The Arctic Explorers, Katherine Mills, violinist. The Metropolitan Theatre, Grace Kingsbury and Munson made up a well balanced bill for current week. Grace Gibson, the Welsh comedienne, topliner week 26.  
Orpheum (Geo. Sackett, mgr.): Orylle Harold with Hector MacCarthy, at the piano, topped an unusually strong bill week 17.  
Alan Brooks and company in his newest sketch "Dollars and Sense," was a close second. Stan Stanley assisted by his relatives, Al and Pansy Steedman, Gordon and America, Jacques Pintel and Vinie Daley complete the bill.  
Joey Hoffman in recital at the Collisman, 27, pleased a large audience. The Russian Ballet, Dec. 1.  
The Garden, Des Moines' most popular photoplay house showed Blanche Sweet in "Unprotected" and Ann Pennington in "The Rainbow Princess" to their usual good business. The new \$15,000 pipe organ is completed and was heard for the first time. The piano was topped an unusually strong bill week 17.  
The Palace is showing another of the sensational "It may be your daughter," to a fair business. This picture can never be popular here.  
A. KAHN.

### REGINA, SASK.

**Regina, Sask. (Special).**—Regina Theatre: Henry W. Savage presented "Everywoman," Nov. 6-8, to capacity business. The company was excellent in every respect. Paula Ray as Everywoman, George Sydenham as Nobody, Loretta Wells as Truth, Jane Buchanan as Conscience, and Dorothy Milburn, Maggie Capper, and Evelyn Dorn as Youth, Beauty and Modesty were all that could be desired. Vanderville, Nov. 9-11, including Dave and Kitty, Mable Florence and company. Fine and Temple, and Gordon Highlanders, also Metro feature, the "High Road," featuring Valli Valli; good bill and business. "Twin Beds," Nov. 14-15; good company and business. Vanderville, Nov. 16-18, including Larry Kelly and company, Mack and Dean, Frank Palmer, Nelson Sisters, and Metro feature, the "Masked Rider," featuring Harold Lockwood and May Allison; capacity business. R. E. Lang presented the Famous Roadsters in "The Rose of Honolulu," Nov. 20-22, at popular prices and filled the house. Vanderville, Nov. 23-25; best bill since opening; includes Dave Wellington, Cross and Thorpe Miller and Melford, Gertrude de Luxe and Metro feature, "The Purple Lady"; capacity business.  
Manager Groves of the Regina states that business has been excellent at the Empire, Saskatchewan as well as at the Regina house.  
"The Yellow Monarch" at the Rex and "Pag o' the Ring" at the Rose; good business.  
S. G. MCINTYRE.

### LOUISVILLE, KY.

**Louisville, Ky. (Special).**—The Gaisworthy play "Justice," starring John Barrymore and with O. P. Heisse and the New York cast, was the attraction at Macaulay's, the first three nights of the week, Nov. 27. "The Only Girl" opened a return engagement at the Thanksgiving matinee and continued throughout the week. The Cincinnati Symphony Orchestra, under the direction of Ernest Kunwald, in concert at Macaulay's, Dec. 4.  
The Keith vaudeville house had another big week ending Dec. 2. In the company are Harlow and Marion, The Three Alex, Frank A. Burt and Ed. Johnson company, Larry Comer, and a musical comedy star, Emma Carus.  
The melodrama, dealing with a sensational heart story, "Little Girl in a Big City," proved a strong attraction at the Gayety, week Nov. 19-25. Florence Davenport was seen to advantage in the star part.  
At the New Buckingham, the Cherry Blossoms Burlesque company with Joseph K. Watson, the comedian featured.  
Prominent in the picture offerings at the various motion houses, week Nov. 19, were Edna Mill, K. H. Sothorn, Edith Story, Marguerite Clark, Valeska Suratt and others; all of the houses drawing good business.  
The Louisville Lodge of Elks is actively rehearsing the "Follies of 1916," a musical extravaganza that will be participated in by members of the order. The proceeds will be for charity.  
One of the visitors of the week was Miss Mary Gray Peck of New York who spoke in the auditorium room at the Library on the subject, "Better Films for Young People." She emphasized that the motion pictures are bettering the home lives of workers and are lessening the evil influences of saloons.  
Helen Lynn Shafer, a Louisville girl who has been in vaudeville for the past two years, recently married J. P. Jones who was her stage partner.  
Announcement is made that the Grand Opera tenor of world-wide reputation, Ricardo Martin, will be heard in concert at Hopkinsville, Ky., Dec. 18. It is not generally known that the famous tenor is a native Kentuckian-born Richard Martin. He is a loyal son of the soil, and proud of his native state.  
CHARLES D. CLARK.

### JERSEY CITY—HOBOKEN

**Jersey City, (Special).**—The Girl Without a Chance "drew fine houses at the Majestic Nov. 27-Dec. 2, and it turned out to be a very good play. The cast was exceptionally strong. Sarah Glibbey as the girl was fine, as were also Hedda Lawrent in a clever double, Ernest Hawkins as the Italian, Fred Hubbard as Jerry, Floyd Corell as Dago Joe and the entire cast. "Give Me a Kiss," 2-9.  
A very good bill was on at Keith's 27-29, to capacity. Edna Goodrich and her company appeared to excellent advantage in a sketch called "The Mannequin," and gave the best of satisfaction. The Basell Four, Bradley Crabble, Robinson and Gleason do neat comedy and singing. Jay Gould and Flo Lewis do one of the best singing and talking acts ever seen here. Tom Mahoney in a bright melodrama, a hit. The Starline and company in a funny sketch, "The La France Rose Troupe of a novel high wire act. Frank Keenan was the screen star in "Jim Grimsby's Boy."  
The Broadway Belle company at the Academy of Music 27-29, drew large audiences and put over a fine bill. Joe Marks is a real Hebrew comedian and he was assisted by a competent company. Rinal, a wonderful violinist, was a feature. French Follies company 4-5.  
Maiden of America was a strong card at the Empire, Hoboken, 27-2, to packed houses. Al K. Hall, Bobby Barry and Norma Bell were great. The Revue, 4-9.  
Elk's Memorial at Brother Frank Henderson's Majestic, Dec. 3.  
WALTER C. SMITH.

### JACKSONVILLE, FLA.

**Jacksonville, Fla. (Special).**—S. A. Lynch has purchased the lease of the Arcade Theatre from the Southern Investment and Amusement company. W. W. Remond has resigned as manager of both the Arcade and Imperial theaters, but has made no announcement of his plans. The Prince Theatre, after having been in the hands of the decorators for a week, re-opened Thanksgiving Day as the theatre, under its former management—the Southern Investment and Amusement Company.  
Pauline Frederick and her company have again gone North. Billy Blaise has again joined the Eagle Players. Herbert Richmond, of the Kalem studio, was seriously injured at Atlantic Beach when jumping from an overhead pier to an automobile passing beneath. He was thrown against the back of the car and sustained a broken hip and ankle. Eugene Macdonald and a large company are expected at the Garrick studio. Francis X. Bushman and Beverly Bayne are expected to reach the city shortly with a large company, for a stay of several weeks. Lucile Laft, formerly with Gaiety, who has played lead in many features made here, is again in the city as a member of the Amber Star company, under the direction of William Lewis. Miss Taft will be featured later under the direction of Richard Garrick. A company of Technicolor players, of Boston, Mass., under the direction of W. B. Westcott, are here for a stay of some length. Attractions at the Duval: JingoLand, Nov. 23; good business. "The House of Glass," Nov. 25; 20; good company and business. Max Levin in "35 Washington Square"; good business. The Johnny Jones Shows, Fair week, Dec. 5-9. An increase of attractions is expected early in the new year.  
E. O. UDELMANN.

### TERRE HAUTE

**Terre Haute, Ind. (Special).**—Grand (Ed. F. Galligan, mgr.): "The Bird of Paradise" played three performances to R. R. O. Nov. 10, 11. May Buckley in the leading role displayed rare talents and was more pleasing than other players seen in the same part on previous occasions. The supporting cast was uniformly good. The Boston English Opera company was heard in "Martha," Nov. 18. A capable cast, headed by Joseph Sheehan, played to fair business. Fick O'Hara showed to fair business Nov. 21, 22. He was surrounded by an excellent company in an extremely entertaining play entitled "His Heart's Desire." "Twilight Sleep," a lecture with motion pictures, did big business Nov. 23-25. "Ginger Girl," Nov. 26.  
GARY BASSETT.

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### WILLIMANTIC, CONN.

**Willimantic, Conn. (Special).**—Loomer: "Daddy Long Legs," Nov. 24, with Edna Walton as Judy, was deliciously refreshing and delighted near capacity house.  
Threat City Cyclers put on their annual minstrel Nov. 30 to packed theater. The club lost all its belongings in the fire that destroyed the Star picture house Nov. 21.  
The American Thread Company has raised wages ten per cent. for the third time this year, the new raise operative Dec. 1, which accounts for the enormous business at all the picture houses and a good show that can produce the goods is always sure of getting a good attendance.  
C. C. PALMER.

### JACKSON, MISS.

**Jackson, Miss. (Special).**—The Century (W. L. Fall, manager), had two well pleased and large audiences to see "The Little Domino" Nov. 23, matinee and night, each part being well taken and a good chorus; the burlesquing of artistic dancing made quite a hit. "Mutt and Jeff," Nov. 27, matinee and night, gave their many friends a round of fun. "Blue Paradise," Dec. 6. "The Serenade," Dec. 15. "Istria Theatre shows 'The Jockey of Death,' 'The Social Buccaneer,' featuring J. Warren Kerrigan and Louise Lorely. "Bonnet and Paid For," with Alice Brady; "The Mother's Confession," with Christine Mayo and Austin Webb; "Meditation," by George Walsh.  
The Majestic (M. E.) has the ever popular Marguerite Clark in "Miss George Washington," "A Bag of Trouble," "The Gates of Eden," with Violet Dora; "Skirts," with Fay Tischer; "The Old Folks at Home," with Sir Herbert Beerbohm Tree; "Free Speech," with Mr. and Mrs. Sidney Drew; "The Yellow Pawn Ticket," with Cleo Ridgely and Wallace Reid. A splendid orchestra adds much to the pleasure of their patrons.  
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## REPORTS FROM MIRROR CORRESPONDENTS

## VICKSBURG, MISS.

Vicksburg, Miss. (Special).—Walnut Street Theater. (H. Mayer, manager). "The Liliac Domino," for one night, Nov. 24, produced by Andrew Dippel, was accorded a splendid house for its first appearance here. The play was well staged, the costumes were extravagant and fetching, and the girls were pretty; the tunes were catchy, the comedy was good, and the dancing was excellent. For a production sent out by Dippel, most of the voices were far below the standard, but as a whole the play pleased. Al. H. Wilson, the singing comedian, for one night, Nov. 29, in "The House of Kiliarney." He has a great many admirers here. His voice is a treat to hear. "Princess Pat" was the Thanksgiving offering for two performances, matinee and night. One of V-Burg's young men is in the company taking one of the leading parts. Jessie Cohen, known under the stage name of David Quizano, has a very good tenor voice and became a favorite in the original company. The Fitchburg Amusement company, who controlled the three leading motion picture theaters here, are giving the picture fans some fine pictures. Mr. Pico, local manager, has booked the Arctur Pictures for an early date; at the Alamo, Mary Pickford in "Less Than the Dust," is the first offering. Playgoers are glad to hear that George M. Cohan has identified himself with this company. Trixie Day at the Alamo, Nov. 27; Harry Morel, manager, Louise Glau in "The Wolf Woman" was the feature at this house. The Bijou Dream, Louis Davison, manager, Sessie Hayakawa in "The Soul of Kura San," Nov. 26-27. "The Black Sheep of the Family," a Red Feather feature, Dreamland, Louis Davison, manager; Cleo Madison in "The Chalice of Sorrows," Nov. 26.

OTTO WEIMAR.

## TULSA, OKLA.

Tulsa, Okla. (Special).—Harry C. Bradshaw, manager of the Grand Opera House, has to his credit for the month of November the following, which played to big business: "Fair and Warner," Nov. 17, night and matinee; "Watch Your Step," matinee and night, Nov. 18. Tulsa has a population of 58,000, and in the course of a season, 75 per cent. go to the theater. It is some town, and Bradshaw is its big play manager.

## HOUSTON, TEXAS

Houston, Texas. (Special).—City Auditorium: Geo. M. Cohan's "Hit-the-Trail-Holiday" one night only, Nov. 24. "Very Good Eddie," 29-30. Majestic: The headliner of week's bill, Pauline Thurston in "The Garden of Allah." Other star acts are "The Midnight Follies" with Edward Vogt and Karl Mountain, and a down dainty frivolities, Moore, Garden and Rose three clean and classy comedians; Kramer and Kent, "These Two Black Dots"; Emerson and Haldwin, jugglers. This week's bill is drawing a full house. Prince: Pantomime continuous vaudeville, and five reel picture featuring Mary Miles Minter in "Faith." Motion Pictures: Queen, 23-24-25. Louise Glau in the "Wolf Woman," drawing to full house. Margaret Clarke in "Miss George Washington," 26; Nazimova in "War Brides" underlined. Isis: Franklin Farnum in "A Stranger From Somewhere," 24. Emily Stevens in "The Water," 25. Rex, 24-25. Wilfred Lucas and Constance Talmadge in "The Miracle," 24-25. Rex, 24-25. "The Price of Fame," Nov. 26. Ethel Clayton in "The Madness of Helen," 26; coming, "Sex Lure," Crown; 23-24-25. Viola Dana in "The Cossack Whip." Liberty: Douglas Fairbanks in "Double Trouble," 25. Rex, 24-25. Double Barricade in "Plain Jane," 25. Louise Huff in "The Reward of Patience," 25. At City Auditorium Dec. 4-5. Russian Ballet Russe under auspices of Metropolitan Opera Company. HERBERT GORDON.

## SEATTLE

SEATTLE, WASH. (Special).—At the Metropolitan, "Fair and Warner," Nov. 20-22, amused and entertained houses averaging good business. At the Pantages, the London Singing Bell Ringers and Paul Kleist and company and vaudeville; Alhambra, vaudeville; Oak Monte Carter Musical Comedy company in "Midnight Follies" good business prevailed. Grand, Liberty, Mission, Rex, Strand and other houses. Business conditions within the last year, in almost every line, have greatly improved. BENJAMIN F. MASSARAY.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday, Dec. 15, 1916. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

## DRAMATIC

ARLIS, George (Klaw & Erlanger and C. C. Tyler): Buffalo 4-9, Balto. 11-16. ARMS and the Girl (Wm. Harris, Jr.): Balto. 4-9, B'klyn. 11-16. BERNHARDT, Mme. Sarah (W. F. Connor): N.Y.C. 4-22. BIRD of Paradise (Oliver Morosco): Omaha, Neb. 8-8. Lincoln 7-9, Kansas City 10-16, St. Joseph 17-18, Lawrence, Kan. 19-20. BOOMERANG, The (David Belasco): Chgo. Nov. 18—Indef. BROADWAY After Dark (Hulton Powell): Phila. 4-9, Jersey City 11-16. BROADWAY After Dark (National Producing Co.): Wellington, O. 7, Logan 8, Athens 9, Lancaster 11, Gloucester 12, Wilmington 15, Springfield 16, Marion 14, Fremont 17. CAPTAIN KIDD, Jr. (Cohan and Harris): N.Y.C. Nov. 18—Indef. CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—Indef. CINDERELLA Man (Oliver Morosco): Boston, Nov. 18—Indef. COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 22—Indef. COMMON Clay (A. H. Woods): Nashville, Tenn. 4-6, Memphis 7-9. DADDY Long-Legs (Henry Miller): Toledo, O. 6, Sandusky 7, Eliza 8, Erie, Pa. 9, N.Y.C. 11-16. DALL Arnold (Henry B. Harris, Esq.): N.Y.C. 8—Indef. DAUGHTERS of Mother Machree (Lester and Bratton): Cleveland 4-9, Toledo 11-16. DITRICHSTEIN, Leo (Cohan and Harris): Boston Nov. 27—Indef. DREW John (Chas. Frohman): N.Y.C. Oct. 20—Indef. ELLINORE, Kate (Williams and Hill): Memphis 4-9, New Orleans 11-16. EMMETT, Grace (O'Connell): Boston 4-9, Worcester 11-16. END of a Perfect Day (Gaskill and MacVitty): Coldwater, Mich. 7, Tecumseh 8, Adrian 9, Angola, Ind. 11, Auburn 12, Dedans, O. 13, Bowling Green 14, St. Marys 15, Muncie, Ind. 16. ETERNAL Mandelaine: Bridgeport, Conn. 4-8, Hartford 7-9. EVERYBODY (Henry W. Savary): Baker City, Ore. 6, Weller, Ida. 7, Boise 8-11, Twin Falls 12, American Falls 13, Pocatello 14, Loomis, U. 15, Bricham 16. EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Geert): Phila. Oct. 1-Dec. 30. EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Geert): Detroit, Mich. 2-9, Hamamack, N. D. 11, Billings, Mont. 12, Livingston 13, Butte 14, Missoula 16, 17, Spokane, Wash. 18, 19, Yakima 20.

FAIR and Warner (Selwyn and Co.): Pittsburgh 4-9, B'klyn. 11-16, Newark, N. J. 18-23. FERUSON, Elsie (Klaw and Erlanger): Chicago Nov. 18—Indef. FISK, Mrs. (Corey and Riter): B'klyn 4-9, N.Y.C. 11-16. FLAME, The (Richard Walton Tully, Inc.): N.Y.C. 4-9. FOR the Man She Loved (Arthur G. Alston): N.Y.C. 27, Dec. 9, Bridgeport, Conn. 11-13, Hartford 14-16. FROCKLES (Eastern B'way Amuse. Co.): Norwich, N. Y. 9, Hamilton 7, Cooperstown 8, Walton 9, Delhi 11, Deposit 12, Montrose 13, Tunkhannock, Pa. 14, Honesdale 15, East Stroudsburg 16. FROCKLES (Western B'way Amuse. Co.): Crawford, Neb. 9, Harrison 7, Douglas, Wyo. 8, Casper 9, Worland 11, Basin 12, Greybull 13, Lovell 14, Billings, Mont. 15. FROCKLES (Southern B'way Amuse. Co.): Palestine, Tex. 9, Bryan 7, League 8, Meria 9, Dallas 11, Ft. Worth 12, Dublin 13, Comanche 14, Brownwood 15, San Angelo 16, Lampasas 18, Waco 19, McGregor 20. FULL House: Bucyrus, O. 6, Marion 7, Springfield 8, Hamilton 9, Middletown 10. GETTING Married (Wm. Faversham): N.Y.C. Nov. 6—Indef. GIRL He Couldn't Buy (H. H. Marks): Nelson, B. O. 11, 12, Roseland 13, Grand Forks 14, Greenwood 16, Kelsoe 19, Vernon 20. GIRL He Couldn't Buy (Arthur G. Alston): Detroit 4-9, Chgo. 11-16. GIRL Without a Chance: Pater-son, N. J. 4-9, Newark 11-16, B'klyn 18-23. GIRL Without a Chance (Eastern: Robert Sherman): Cumberland, Md. 6, Piedmont, W. Va. 7, Davis 8, Uniontown, Pa. 9, Monongahela 11, Tarentum 13, Irwin 14, Clearfield 15. GIRL Without a Chance (Western: Robert Sherman): St. Joseph, Mo. 6, Leon 18, 7, Clarinda 8, Oskaloosa 9, Keosauqua 12, Farmington 13, Wapello 14, Keosauqua, Ill. 15, Quincy 17. GOOD Gracious Annabelle (Arthur Hopkins): N.Y.C. Oct. 31—Indef. HEART of Dixie (Robt. Campbell): Milwaukee 4-9, Chgo. 11-16. HER Market Value (A. H. Woods): Chgo. Nov. 20—Indef. HIS Bridal Night (A. H. Woods): N.Y.C. Nov. 20-Dec. 9. HIT-the-Trail Holiday (Cohan and Harris): Phila. Nov. 27-Dec. 9. HODGE William (Lee Shubert): N.Y.C. Oct. 4-Dec. 16. HOLMERS, Taylor (Jos. Brooks): Boston 4—Indef.

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Chinese Prima Donna

Personal Direction NORMAN JEFFRIES

## BRENDA FOWLER

In "THE HYPHEN"

By ETHEL CLIFTON

## LOUISE DRESSER

VAUDEVILLE TOUR

Direction of JENIE JACOBS

## MAY NAUDAIN

IN VAUDEVILLE

Under direction EDWARD S. KELLER

POLLYANNA (Jos. Brooks and Geo. C. Tyler): N.Y.C. Sept. 18—Indef.

POST, Guy Bates (Richard Walton Tully): Cin. 11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

POZDISH and Peimutier in Society (A. H. Woods): Rochester, N.Y. 7-9.

REBECCA of Sunnybrook Farm (Gaskill and MacVitty): Kirksville, Mo. 8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

SEVEN CHANCES (David Belasco): N.Y.C. Aug. 18—Indef.

SHEPHERD of the Hills (Gaskill and MacVitty): Monroe, La. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

SHEPHERD of the Hills (Gaskill and MacVitty): Monroe, La. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

SKINNER, Otis (Chas. Frohman, Inc.): Norfolk, Va. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

SOME Baby (Fred A. Hayward): Appleton, Wis. 9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

SOUTHERN, E. H. (Messrs. Shubert): Cleveland 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

STAHL, Rose (Chas. Frohman, Inc.): Cin. 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

STARR, Frances (David Belasco): Phila. 27-Dec. 18.

SUNNY South (J. C. Rockwell): Wilmington, O. 7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

TAKES Your Medicine (Henry Savage): Boston 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

TAYLOR, Laurette (Klaw & Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—Indef.

THAT Other Woman: Pittsburgh 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

THREE, Sir Herbert: Chas. Nov. 27—Indef.

18TH Chair (Wm. Harris): N.Y.C. Nov. 20—Indef.

TRASURE Island (Chas. Hopkinson): N.Y.C. Oct. 21—Indef.

TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—Indef.

TWIN Beds (A. S. Stern and Co.): Bellingham, Wash. 8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

UNCHASTENED Woman (Olliver Morosco): St. Paul 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

UPSTAIRS and DOWN (Olliver Morosco): N.Y.C. Sept. 25—Indef.

VAMPIRE'S Daughter: Louisville 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

WARFIELD, David (David Belasco): N.Y.C. Oct. 10—Indef.

WASHINGTON Square Players: N.Y.C. Aug. 30—Indef.

WELCH, Joe (M. Jacobs): St. Louis 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

WHICH One Shall I Marry? (Bristol and Howard, Inc.): New Orleans 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

YELLOW JACKET (Mathews only): Nov. 9—Indef.

PERMANENT STOCK

ANDERSON, Ind.: Crystal.

BAKERSFIELD, Cal.: Opera House.

BALTO.: Colonial.

BOSTON: Jewett.

BOSTON: Conley.

BRIDGEPORT, Conn.: Lyric.

BROOKLYN, Mass.: Hathaway.

BROOKLYN: Fifth Avenue.

DENVER: DeLam.

DES MOINES, Ia.: Princess.

EL PASO, Tex.: Texas Grand.

EVANSVILLE, Ind.: Majestic.

FARGO, N. D.: Hippodrome.

FARGO, N. D.: Academy.

HAVERHILL, Mass.: Academy.

HUTCHINSON, Kan.: Home.

JOPLIN, Mo.: Empress.

KANSAS CITY, Mo.: Wood.

LANSING, Mich.: Gladner.

LAWRENCE, Mass.: Colonial.

LOS ANGELES: Burbank.

LOS ANGELES: Morocco.

LOWELL, Mass.: Opera House.

LYNN, Mass.: Auditorium.

MALDEN, Mass.: Auditorium.

MANCHESTER, N. H.: Park.

MILWAUKEE: Shubert.

MINNEAPOLIS: Shubert.

ST. CROIX, N. Y.: Playhouse.

NEW BEDFORD, Mass.: New Bedford.

NEW HAVEN, Conn.: Hypocrite.

NEW LONDON, Conn.: Playhouse.

NEW YORK CITY: Bismarck.

NEW YORK CITY: Lafayette.

NEW YORK CITY: Lincoln.

NEW YORK CITY: Spooner.

NORTHAMPTON, Mass.: Academy.

OAK PARK, Ill.: Otis Oliver.

PATRICKSON, N. J.: Empire.

PHILADELPHIA: Knickerbocker.

PITTSBURGH: Empire.

PORTLAND, Ore.: Baker.

PORTSMOUTH, N. H.: Sun.

READING, Pa.: Orpheum.

SALEM, Mass.: Empire.

SALT LAKE CITY: Wilkes.

SAN ANTONIO, Tex.: Grand Opera House.

SAN FRANCISCO: Alcazar.

SAN FRANCISCO: Wigwam.

SEATTLE: Orpheum.

SHARON, Pa.: Morgan-Grand.

SIOUX CITY, Ia.: Grand Opera House.

SIOUX CITY, Ia.: Princess.

SOMERVILLE, Mass.: Somerville.

SPOKANE, American.

SPRINGFIELD, Mo.: Jefferson.

ST. JOSEPH, Mo.: Tootie.

ST. LOUIS: Imperial.

ST. LOUIS: Players.

ST. PAUL: Shubert.

UNION HILL, N. J.: Hudson.

WASHINGTON, D. C.: Howard.

WICHITA, Kan.: Crawford.

WILKES-BARRE, Pa.: Newbit.

WINNIPEG, Can.: Winslow.

YONKERS, N. Y.: Warburton.

TRAVELING STOCK

DAVIS, Walter (Adam W. Friend): Danville, N. Y. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

DAVIS, Walter (Adam W. Friend): Danville, N. Y. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

DAVIS, Walter (Adam W. Friend): Danville, N. Y. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

DAVIS, Walter (Adam W. Friend): Danville, N. Y. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

DAVIS, Walter (Adam W. Friend): Danville, N. Y. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

DAVIS, Walter (Adam W. Friend): Danville, N. Y. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

DAVIS, Walter (Adam W. Friend): Danville, N. Y. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

DAVIS, Walter (Adam W. Friend): Danville, N. Y. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

DAVIS, Walter (Adam W. Friend): Danville, N. Y. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

HITCHCOCK, Raymond (Chas. Dillingham): Boston Nov. 27—Indef.

HYAMS and McIntyre (Perry J. Kelly): Lincoln, Neb. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

GO To It (F. Ray Comstock and Wm. Elliott): Chgo. Nov. 28—Indef.

KATINKA (Arthur Hammerstein): Chicago Nov. 30—Indef.

KATINKA (Arthur Hammerstein): Newark, N. J. 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

LITTLE Cafe (Felix H. Niven): Youngstown, O. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

MAID to Order (Chas. Frohman, Inc.): Clifton, N. J. 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—Indef.

MONTEGOMERY and Stone (Chas. Dillingham): Phila. 27-Dec. 28.

MUTT and Jeff's Wedding (Joe Pettigall): Omaha 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

MUTT and Jeff's Wedding (Joe Pettigall): Phila. 11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

PASSING Show of 1916 (Messrs. Shubert): Washington 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

POM-POM (Henry W. Savage): Detroit 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

PRINCE of Wales (Perry J. Kelly): Allentown, Pa. 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-Indef.

READING, Pa.: Orpheum.

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### WOMEN



# MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

**T**HE belief that Sunday should be devoid of means of amusement—the only legitimate reason that might in the eyes of some persons justify the closing of motion picture theaters on the Sabbath—is a relic from a particularly dark past in the history of this or any country. It argues an adherence, or a reversion, rather, to that rigid and orthodox conception of the day of rest, which insisted upon a dolorous countenance and an observance of religious custom which savored strongly of hypocrisy. It is a far easier thing to be sanctimonious one day in the week and devote the other six days to indulgence and doubtful business methods, than to live the life of a Christian every day.

The history of the past should be sufficient to prove the fallacy of the kind of reasoning which makes it a sin to be happy. Religious intolerance has been one of the blackest blotches on civilization.

To deprive the man who works six days in the week of the opportunity of innocent diversion on the seventh, is an improper restraint of personal liberty.

The motion pictures have afforded innocuous relaxation and entertainment for millions and have proved an educational factor of importance.

No true Christian was ever prevented from the proper observation of his duties toward God and man by harmless diversion. If a man desires to worship he will take the time and no sort of attraction can cause him to forget what he considers to be his duty. On the other hand, no man was ever made a true Christian by force.

If the decision recently handed down by the Appellate Division of the Supreme Court is to be sustained, then we may as well put into effect all the blue laws under which our forefathers groaned. No wife should be permitted to embrace her husband on Sunday; baby carriages on the streets should be tabooed. Such sinful modern pleasures as riding bicycles or driving autos should be prohibited. In addition we should by all means reinstate the ducking stool, the stocks, and even on occasion, perhaps, indulge in a little witch burning just to keep up a proper orthodox spirit.

All this aside, however, the ruling is nothing short of absurd, unfair and unjust. The efforts of the great body which is already aligned against it should be aided in every way by every wide awake American in the State of New York.

Already the various organizations such as the National Association of the Motion Picture Industry,

the Exhibitors' League, and others have started a movement to avert the final adoption of any such plan, by means of legislative amendment of the penal code, in the event of the Court of Appeals sustaining the action.

Many of the foremost legislators, professional men, civic workers and women who are devoting their time to the elevation of the masses, are frank in stating that the ruling is unjust. They declare the motion pictures to be a desirable and innocuous form of entertainment. Their contentions are borne out by fact. The liquor traffic has suffered extensively from the advent of the pictures, and this is but one good effect of the films.

Antiquated ideas, mossback beliefs, reversions to middle-age conceptions of the meaning of the Sabbath—such are the apparent reasons for the attempt to close the picture shows on Sundays. Whether, beneath the surface, there is a more definite and even more selfish motive, is a question which perhaps time will answer.

*"To think failure is to act it."*—Paramount Progress.

According to a recent article in the Los Angeles *Evening Express*, some of the exclusively inclined residents of that picturesque residential suburb, known as Hollywood, have again objected to the city council concerning the noises, lights, life, activity and the people which the business of motion picture making has brought to the community. They have apparently forgotten what Hollywood used to be, or perhaps, remembering it, they would again have it as it was. Says the *Express*:

"The motion picture industry is the life and soul of Hollywood. Without it the place would be a waste of empty houses and bankrupt industries. Just think for a moment what would happen if the complainants succeeded in driving the various concerns out of their locality.

"Los Angeles is the center of the motion picture industry in this country, and the bulk of the concerns have their plants located in or near Hollywood. They have made that section of the city what it is to-day. Thousands of men and women who depend on the motion pictures for their livelihood make their homes there. For the most part they are well paid and they are what are known as 'good spenders.' Their money circulates freely. Hundreds of thousands of dollars of it are expended in Hollywood every month."

"None are so blind as those who will not see," and the mental vision of some of these complaining Hollywoodites is evidently in serious need of attention.

*"It isn't where a man starts, but what he starts, that counts."*—Vitagraph Family.

Whatever the merits of the imbroglio involving the president of the Exhibitors' League and certain members of the organization, the fact remains that it is deplorable. Anything tending to destroy harmony and promote ill feeling is an obstacle to progress and it is to be hoped that if such affairs must occur in the future they will escape the notoriety accorded the present one. Internal dissension is destructive to organized force. The Exhibitors' League has plenty with which to occupy its activities in working for the betterment of conditions. It is to this end that its energies should be directed.

*"To become a photoplay star is about as easy as to pick four-leaf clovers in the Sahara."*—Picture Progress.

The land of the Chrysanthemum, it appears, has taken to the motion pictures as the proverbial duck to water and already have two film exchanges sprung into existence. The taste of the audiences in Japan, it is said, is especially gratified by detective plays, slapstick comedy and adventure. It is not surprising that the Nipponese mind is attracted by the films. Essentially artistic, however, it is a safe conclusion that despite the apparent preference for the more sensational type of photoplay, the Japanese, when they really enter the manufacturing field, will soon develop something in the way of art pictures which will surprise the world. As in South America it is noted that comparatively few of the better grade of American films get to Japan, though of late the serials are beginning to make their appearance there and are meeting with a favorable reception.

In this same connection, we are informed, via the *Biograph* of London, that the motion picture flourishes in Egypt and that Charles Chaplin is popular even in the desert country. Alexandria and Cairo, it is reported, have theaters for film shows comparing favorably with those in the British metropolis. To find a corner of the earth where the pictures have not penetrated would be a pretty difficult matter these days.

ADAM HULL SHIRK.



THE RESCUE SCENE FROM "THE GREAT SECRET"—NEW METRO SERIAL.  
In the Center Francis X. Bushman and Beverly Bayne, Who Are Featured.

## FOX BOOKS "PEARL"

Pathe Serial to Go Over Circuit of Twenty-One Houses

William Fox, one of the largest exhibitors in the country, has booked "Pearl of the Army," Pathe's new serial, featuring Pearl White, in his circuit of twenty-one houses. The past policy of the Fox houses has been not to book serials. Manager Abeles, of Pathe's New York exchange, however, invited Mr. Fox to send his twenty-one managers to see the first three episodes of "Pearl of the Army" screened. Of the twenty-one, eighteen heartily commended the serial and requested bookings. Of the other three, two of them had houses close to other theaters which had already booked the serial. In consequence of this almost unanimous vote on the part of his managers Mr. Fox has booked "Pearl of the Army" over his circuit for twenty-nine days.

## MRS. WILSON SEES FILM

An author's reading was given by Mrs. Helen Woodruff and the showing of the "Lady of the Lighthouse" film was made at Washington on Dec. 4 under the patronage of Mrs. Woodrow Wilson and members of the Cabinet. Mrs. Woodruff is the niece of Hillary A. Herbert, former Secretary of the Navy.



HELEN WARE AND THOMAS SANTSCHI, in Selig's "Garden of Allah."

## SOME STRONG EMOTIONAL SCENES IN "GARDEN OF ALLAH"

Selig Production Said to Afford Fine Scope for Stars

That Helen Ware and Thomas Santschi will have fine opportunity for the display of ability in emotional acting in "The Garden of Allah" is the assertion of those responsible for its production. This new film feature from the Selig Polyscope Company, soon to be released, is from the famous novel by Robert Hichins.

Those who have been permitted to see advance presentations of Selig's "The Garden of Allah" assert that Helen Ware has a part particularly well suited to her wonderful ability and that she rises to emotional heights rarely seen in screen acting.

There are a number of passionate love scenes enacted between Boris and Domini that outrival in intensity the world's greatest love story, "Romeo and Juliet."

There is the awakening of love in the heart of Domini Enfield and the response on the part of Boris, who had not seen a woman for twenty-three years. Then comes the avowal of undying love on the part of Boris in the Garden of Allah, the love scenes of the first night after the marriage far away in the Sahara Desert, and finally the renunciation, said to be one of the most thrilling, heart-touching scenes ever presented in motion pictures.

Some of the sensational scenes in "The Garden of Allah" include the sand storm, the battle of the desert Nomads, scenes in the Garden of Allah and on the Sahara Desert, and the streets and bazaars of the Oriental city of Beni-Mora. "The Garden of Allah" is colorful, barbaric, with a marvelous atmosphere of vastness is reported.

## ENTERS STATE RIGHT FIELD

Richard Wernick, who for the past eighteen months has been branch manager of the Fox Film Corporation at New Haven, Conn., has resigned from that company to enter the state right field.

Mr. Wernick is of English birth and, although only twenty-seven years of age, has had many years' experience in the motion picture field, both in the United States and England. He has several times crossed the Atlantic on buying and selling propositions, and for five years was president of the Manhattan Feature Film Company, with offices in New York and Syracuse.

## NANCE O'NEILL NOW A MUTUAL STAR

To Be Featured in a Series of Plays Produced by Powell; Other Mutual Announcements

Following the announcement made last week of the engagement of Marjorie Rambeau under the Mutual banner, comes the news that Nance O'Neill, stage and screen star of note, will be another of the galaxy and will appear in a series of plays produced for Mutual by the Frank Powell Producing Company.

The engagement of Miss O'Neill is another illustration of President John R. Freuler's recently announced policy of obtaining the biggest available stars for the Mutual company.

It is also a development of the contract recently concluded by Mr. Freuler with the Frank Powell Producing Corporation, which is directed to securing for the Mutual Film Corporation adequate representation in the East. Mr. Powell will produce big features for Mutual distribution and the new arrangement has already progressed to the extent that important additional announcements are to be expected very shortly.

"We are out to secure the biggest stars



MAX LINDER AND GEORGE K. SPOOR, Essayist President.

## TRIANGLE CO. FEATURES TWO WOMEN STARS ON DECEMBER 24

Bessie Love and Clara Williams Appear in New Five-Reelers

The Triangle feature releases for Dec. 24, feature Bessie Love and Clara Williams. The former appears in a Fine Arts play of whimsical character named, "The Heiress at Coffee Dan's," written by Bernard McConville and directed by Edward Dillon. Clara Williams is starred in a Kay Bee play of the primitive forces of life in an Austro-Italian war setting called "Three of Many," written by C. Gardner Sullivan and directed by Reginald Barker.

In "The Heiress at Coffee Dan's" Bessie Love takes the part of "Waffie," a confiding waitress in a picturesque hash-house, who is selected by a couple of crooks to impersonate a missing heiress.

As the heroine of "Three of Many," Clara Williams is again cast in the part of a beautiful Italian girl, Nine Antinelli.

## AGAINST SUNDAY CLOSING

Majority Sentiment Opposed to Curtailing Public's Amusements—Fight Goes Merrily On

With the sentiment of the majority of the public in favor of keeping the motion picture theaters open on Sunday, the movement to that end is progressing favorably, with the support of the National Association, the Exhibitors' League and other organizations. G. A. Rogers, retained to argue the case before the Court of Appeals, is inclined to the opinion that the Legislature of New York State has already upheld the display of pictures on the Sabbath and that therefore applications to that body for relief are more or less unnecessary.

The discussion resulting from the recent decision of the Appellate Division has brought to the defense of the films many lay citizens as well as those directly or indirectly interested.

Alderman John F. McCourt, of the Tenth Manhattan district, said:

"To close the movies on Sundays is an offense against good government, as I see it; a discrimination against the teeming thousands of men, women and children who in them find their one source of innocent enjoyment."

Dr. Appleton Morgan, founder of the Shakespeare Society of New York and one of the foremost legal authorities in America, has given out a statement in which he expresses pronounced disapproval of any law prohibiting motion picture exhibitions on Sunday.

"It would be a shame and an injustice to prevent motion picture exhibitions on the one day of the week when working people need a change from the drudgeries of life," said Dr. Morgan. "This is not the Middle Ages and nothing that is wholesome, entertaining and instructive should be denied the public. The motion picture is all this—and more—and the greater the throng that sees it on Sunday, the greater the good."

Senator Robert F. Wagner, leader of the democratic minority in the State Senate, and Alderman Harry Robitzek, chairman of the General Welfare Committee of the Board of Aldermen, announced themselves unalterably opposed to closing motion picture theaters in New York city on Sunday. Another champion of liberal construction of the Sunday blue laws is Leighton Cal-

kina, Mayor of Plainfield, N. J., who is a member of the law firm of Bard & Calkins, of No. 28 Broad Street, this city, and who is in close touch with public opinion here.

The Albany local of the Exhibitors' League held a meeting last week and the general opinion seemed to be that the case should be appealed. No definite action was taken, however. LeRoy H. Bender, who instituted the case to test the legality of the closing of the movies on Sunday, addressed the meeting. He said he was in favor of submitting the question to the Court of Appeals for a final decision, and was of the opinion that the decision would be in favor of allowing the houses to open on Sunday, should the case be argued before the highest court of the State.

Attorney G. A. Rogers discussed the legal aspects of the question at the College of the City of New York last week, and it was apparent from the reception given to him that the audience there was entirely sympathetic with the idea of keeping the picture places open on the Sabbath.

"It is a most curious and anomalous situation," said Mr. Rogers, "that while it is legal in this and other sections of the State to give motion picture exhibitions on Sunday, in other sections, where judges of the Supreme Court and Appellate Division have taken a different view, it is not legal. What is criminal in Albany is not criminal in New York City, and this strange disparity in the law exists after the people not only of this county but practically of the civilized world have reached the pretty definite conclusion that the motion picture is a legitimate and proper part of the Sunday rest and recreation."

"In my opinion, after a careful survey of the law throughout the country, there is not the slightest doubt that the Court of Appeals will uphold the rights of the people to attend motion pictures on Sunday, and the doctrine, as established by the Court in New York City, particularly in the Hemeb case, the opinion in which Judge Gaynor wrote, will be accepted as law rather than the recent decision of the Third Department, in which Mr. Justice Hooker wrote for the court."

## SEVEN NEW SELZNICK PRODUCTIONS ARE ANNOUNCED

Features of Importance to be Released During December, January and February

During the present month and in January and February seven Selznick-Pictures productions are scheduled for release.

"War Brides" Herbert Brenson's great offering, in which Madame Nasimova makes her screen debut, was given general release this week. On Jan. 1 Clara Kimball Young's second Selznick-Pictures offering, "The Foolish Virgin," by Thomas Dixon, is to be given to the public. The third feature on the new schedule is Norma Talmadge in "Panthea," directed by Allan Dwan, which will be first shown in the middle of January.

Miss Young's third Selznick-Picture, an adaptation of David Graham Phillips' novel, "The Price She Paid," is now in the course of preparation under the direction of Charles Gilbey, and will be issued in January. For February there will be Robert Warwick in "The Argyll Case" and Herbert Brenson's second Selznick-Pictures production, presenting Florence Reed as the star in an adaptation of Victor Hugo's great drama, "Lucretia Borgia." Miss Young's fourth offering, a film version of Eugene Walter's immense stage success, "The Easiest Way," is expected to be finished under the direction of Albert Capellani in time for release late in February or early in March. These productions are all under way at the various studios.



Campbell, N. Y.

JEAN SOTHERN, To Be Starred in "Whoso Taketh a Wife"—Art Dramas.

## SELLING CHRISTIE COMEDIES

Rights for Kentucky and Ohio, as Well as Other States, Are Purchased

A. W. Blankmeyer, a well-known exchange man of Detroit, Mich., operator of the Tri-State Film Exchange, Inc., has signed for Al Christie's comedies for the states of Ohio and Kentucky. The Tri-State exchange, which only recently contracted for the product of Art Dramas, takes on the Christie comedies as a distinctive feature and will play them up well. Mr. Blankmeyer is pleased with the showing that these comedies have made in Detroit houses of such caliber as the Regent and Washington, and is confident that they will be well received in Ohio and Kentucky. His exchanges are located in the Sincere Building in Cleveland and in the Strand Theater Building in Cincinnati.

Close on the heels of this comes the announcement that Charles Christie, business manager of the company, has sold western Pennsylvania and West Virginia to the Liberty Film Renting Company of Pittsburgh. This sale completely closes up the exchange territory in the United States, and consequently Christie comedies are within the reach of every exhibitor.



Nichols, N. Y.

MARIE DRESSLER, To Appear in New "Tillie" Series—World-Brady.

## PATHE SALES SESSION ENTHUSIASTIC

### Co-Operation is Keynote of Convention; Increased Efficiency is the Plan of Organization

When Pathe branch managers of the Eastern division met in convention recently, with J. A. Berst, vice-president and general manager, and C. R. Seelye, business manager of the Pathe Exchange, Inc., at the New York executive offices, the outstanding feature was the enthusiasm exhibited in the development of increased efficiency and co-operation with exhibitors.

The managers gathered from all parts of the country east of the Mississippi to work out further plans in accordance with the go-ahead policy of Pathe. Reports from all territories were that while "The Shielding Shadow" has broken all serial records, the bookings two weeks in advance on "Pearl of the Army" have exceeded those on "The Shielding Shadow," and that the new Gold Rooster plays released on the big one-a-week program are becoming more popular all the time.

In order to render the national advertising campaign on "Pearl of the Army" of the greatest value to exhibitors, the opinion of each manager was obtained. The unanimous verdict was that the newspaper advertising campaign will make "Pearl of the Army" a household word from Coast to Coast within two weeks, and that nothing has been overlooked which would aid the exhibitors in "putting the picture over" to record-breaking business.

The thorough manner in which the Pathe Company works is seen in the fact that fourteen Gold Rooster plays, which will be released within the next three months, and three episodes each of the next two serials that will be released following "Pearl of the Army"—probably in January and March of next year—were shown to the managers, so that they may be in every way prepared to give their customers full information.

"The pictures will speak for themselves," said Mr. Berst.

They did, to such an extent that one manager wired to his wife that she could "buy the automobile now."

Since Pathe managers receive a share of the profits in addition to their salary, and Pathe salesmen receive a percentage of the business they do, the knowledge of the splendid number of releases in store made all see good times ahead.

Pathe is justly proud of being able to show these serials and features so far in advance, because it demonstrates that the company is practicing what it preaches in "Pearl of the Army," with regard to preparedness.

Each episode of a Pathe serial is at least equal in drawing power to any five-reel feature, and therefore all we need to know is that a serial is up to the Pathe standard," said one manager. "The Gold Rooster plays are absolutely in a class by themselves. 'Her New York,' with Gladys Hulette; 'Arms and the Woman,' with Mary Nash, and 'The Hunting of the Hawk,' with William Courtney, will make more money for our exhibitors than any features I have seen."

The first two days of the meeting were devoted to a discussion of sales plans, the thoroughness of which can be seen in the fact that not only each exchange territory, but even the territory of every salesman was gone over carefully for the purpose of giving better service to each individual theater.

A new sales book, originated by Mr. Seelye, was presented to the convention. Mr. Seelye brought the first sales book into the motion picture business, and it is stated that this one is the best yet. It equips salesmen so that they can give the exhibitor a proper idea of what he is buying. This is the sales policy of Pathe.

The various department heads presided at special sessions devoted to explaining the future plans of their departments.

Comptroller Paul Brunet discussed with the managers the new booking system which exhibitors state is the most efficient and

most equitable with which they come in contact.

Frank Duffy was, as usual, on the job seeing that all arrangements were carried out. E. J. O'Connor displayed some of the fine new posters for which his department is responsible. The Pathe art portrait of Pearl White was especially interesting to the managers, who stated that it is just what progressive exhibitors need to make their lobbies draw patronage.

P. A. Parsons showed advertisements and publicity to prove that Pathe is, and has been for some time, the largest advertiser in the motion picture business.

Facts concerning pictures now in the course of production and planned for the future were given by M. Ramirez-Torres and L. E. Franconi.

A. E. Rousseau, secretary, took up the new service contract of which he is the author.

G. A. Smith outlined the big, new advertising campaign on "Pearl of the Army," which was greeted with great enthusiasm. Joseph Dunn spoke on serial publicity.

The increased efficiency of the purchasing department and the export and trading department was outlined by Charles Fischer and Adolph Werkmeister.

The inspiring general outlook was summarized by Tarleton Winchester.

The afternoon of the third day was devoted to a social gathering at which Mr. Berst presided. A luncheon was served at Murray's, at which the managers and department heads were present, and it was further enlivened by the arrival of Pearl White.

The managers present were: A. S. Abeles, of New York; A. Epstein, of Albany; J. K. Morgan, of Buffalo; D. F. O'Donnell, of Washington; H. M. Osborn, of Philadelphia; A. Reinlieb, of Newark; C. E. Shurtliff, of Cleveland; and W. S. Wessling, of Cincinnati.

Just before the convention adjourned, Mr. Berst tore himself away from most important conferences with the managers of the factories at Bound Brook and studios at Jersey City, to tell the managers how pleased he was with their work and that within the next few weeks a similar convention would be held in Chicago for the managers of the Middle West, and later another in San Francisco for the West Coast managers, at both of which Mr. Seelye would preside. Mr. Berst modestly stated that much of the credit for Pathe's immense increase in business could be traced to the splendid selling organization Mr. Seelye had recruited, and that his policy of careful training and efficient handling of the sales force has again proven highly successful.

Lucia Moore plays the mother in "When My Ship Comes In," an International feature, although in the cast Ruth Chester's name was mentioned for this part. Miss Chester was not a member of the company.



NELL SHIPMAN.

Nell Shipman has accepted an offer of \$2,500 for five weeks of her time in connection with the bookings of "God's Country and the Woman" and "Through the Wall." The exhibitors who are playing these pictures have agreed to sums of money aggregating this amount in order to secure Miss Shipman's appearance in connection with these pictures, in which she was featured by the Vitagraph Company.

Being an actress of stage experience, she will prove a valuable card to the theaters and an asset to the local exchanges. The tour opened in New York Nov. 26 and closes at Chicago Dec. 23.

## NO SUBSTITUTE, SHE SAYS

Mrs. Castle of International Prefers Doing "Stunts" Herself

Mrs. Vernon Castle, star of the International's new patriotic photoplay, "Patria," expresses herself strongly against the practice frequently indulged in of employing substitutes for the difficult and dangerous feats they are frequently called upon to perform. In the third episode of "Patria," Mrs. Castle, in the title role, dives headlong from the deck of an ocean steamer, thirty feet, into the sea and swims to a drifting launch, in which she escapes from her foes.

"Why employ one to do what one can do quite as well oneself?" Mrs. Castle asks. "In making moving pictures it is fatal to success. To have the heroine of the story arouse the interest and sympathy of the audience to an intense point and at the climax let them see, or even suspect, that another person has been substituted to perform the thrilling deed called for in the plot, instead of the one whose fortunes they have been following all along, causes a reaction of feeling which immediately destroys all the interest you have been trying throughout to create."



"LITTLE MARY" IN PLAIDS.

The matter of handling the crowds that gather to watch Mary Pickford at work on "location" has become an item of no small concern to the producers of "Little Mary's" new photoplay, "The Pride of the Clan," to be released by Arctcraft.

When it was learned at Marblehead, Mass., recently that the famous screen idol would produce exterior scenes there for her new Scotch picture, the entire surrounding country laid plans to see her at work. The roads leading to the "location" became congested with automobiles daily, and the local police proved entirely incapable of handling the crowds.

## NEW VITAGRAPH SERIAL FOR CHRISTMAS

"The Secret Kingdom" Will Be Released December 25—  
All Episodes Ready

Christmas Day will mark the release of the new Vitagraph serial in fifteen episodes, "The Secret Kingdom," through the Vitagraph-V. L. S. E. exchanges. Charles Richman and Dorothy Kelly are the featured players.

Louis Joseph Vance wrote "The Secret Kingdom" and the scenarios are by Basil Dicky. Theodore Marston and Charles E. Brabin directed the serial.

An unusual feature in connection with the production and release of "The Secret Kingdom" is that all fifteen episodes are now completed and have already been shipped to the various Vitagraph-V. L. S. E. branches throughout the United States and Canada.

Messrs. J. Stuart Blackton and Albert E. Smith, under whose personal supervision "The Secret Kingdom" was produced, and Walter W. Irwin, general manager of Vitagraph-V. L. S. E., determined upon this completion of the production long prior to release date, so that an exhibitor anywhere in the country could see the whole serial or any part of it before booking it. It is believed that this is the first time in the history of the motion picture industry that a serial picture has been so completed and thus made available for a thor-



CHARLES CHAPLIN.  
In a New Mutual Comedy.

Charles Chaplin will be seen Dec. 11 in another Mutual-Chaplin laugh provoker. This comedy will be called "The Rink." It will mark his eighth production for Mutual release under his \$670,000 contract.

The fun with Charlie and his comedy feet on skates may well be imagined. They are everywhere at once, and with the famous mustache, the small hat, the cane right after them.

## MYRTLE STEDMAN AND HOUSE PETERS CO-STARS

Morocco Production of "The Happiness of Three Women" Is Vehicle

Despite that in his, and her, own right, each has been a star for some time, House Peters and Myrtle Stedman will co-star for the first time in the Morocco photoplay, "The Happiness of Three Women," making this an exceptionally strong release on the Paramount program. The story, which was written by Albert Payson Terhune, the well-known writer, is an unusually powerful one, involving unwarranted jealousy and the robbery of a bank.

In support of the co-stars there appear L. W. Steers, William Hutchinson, Lucille Ward, Dalay Robinson and Milton Brown. The picture is being directed by William D. Taylor. In the production, practically the entire Morocco studio will have to be given over to one gigantic setting which shows a long sweeping vista through a reception room, drawing room and conservatory of a fashionable mansion.

Especially attention has been given to some of the lighting effects, particularly those which are used in the scenes depicting the robbery of a bank. One of the exceptional incidents is the discovery of the criminal at work by the sweep of a passing motor car's headlights as it turns the corner opposite the bank.



"BETTY TO THE RESCUE."

Fannie Ward in Lasky-Paramount Production.



CLARA KIMBALL YOUNG,  
In "The Foolish Virgin"—Selsnick  
Pictures.

#### LEVINO WITH VITAGRAPH

Albert Shelby Levino, former secretary and treasurer of the Arrow Film Corporation, and former chief of staff to Arthur James in the Mutual publicity department, has been appointed manager of the news service department of the Vitagraph-V. L. S. M., in association with E. Lanning Masters, advertising manager. To this position Mr. Levino brings an exceptionally well-rounded newspaper training on some of the biggest dailies of the country and a lengthy experience on the New York Times and New York American.

#### NEW ANIMATED SERIES

"Bringing Up Father," that famous pictorial comic created by George McManus, may now be seen in animated form in films released by the International. The first of this series has just been released, and others will follow at regular intervals as part of the International's animated cartoon service. This is the first appearance of Mr. McManus's work on the screen, though his former creations have all been dramatized and produced on the stage.

#### SIGNS ENCOURAGING, SAYS BRADY

Longer Runs for Films Becoming More Frequent, Declares World Official

William A. Brady, director general of World Film Corporation, is pleased by the fact that longer runs for film features are becoming frequent.

"It is a highly encouraging sign of the times," said Mr. Brady, "that the list of theaters which run pictures for more than a single day is being constantly and steadily added to. For example, in several of these, 'Bought and Paid For' has been shown recently for a week at a time, with results so satisfactory that the full week policy has been permanently adopted.

"Previously several of our plays, like 'La Vie de Boheme,' 'Husband and Wife,' 'The Velvet Paw,' 'Friday the 13th,' 'The Gilded Cage,' and others, had been put on for two and three days in theaters where one had been the inviolable rule, always with the most gratifying outcome. There is every indication that the day is coming when full week engagements will be the rule in the best theaters of all the large cities, and there will be at least an extension of time for good pictures in the smaller places.

#### ROY STUART IS ADDED TO TRIANGLE-FINE ARTS FORCES

Will Play Opposite Lillian Gish in Leading Male Roles

Triangle-Fine Arts Stock company has been augmented by the engagement of Roy Stuart. He has been especially engaged to play opposite Lillian Gish, in place of Keith Armour, who has been obliged to leave the Coast and return to his home in Chicago for an indefinite period, because of the serious illness of his mother.

Before coming under the Triangle management, Stuart played leading parts with Lois Weber and Phillips Smalley. Previous to that, he filled important roles in American features, and was also prominent in the support of Ralph Stuart and Max Figman.

Physically he is one of the largest screen heroes to gain attention, standing some 6 feet, 3 inches in height and weighing over 210 pounds.

Stuart is a native of San Diego, Cal., and unlike ninety-nine out of a hundred screen actors on the Coast, did not have to travel far from home to find the right field for his talents. He is a graduate of the University of California, and a strenuous devotee of the outdoor life. For several years he held the championship of the Pacific Coast for rowing the single sculls.

The first Triangle feature in which Stuart will be seen will be the Fine Arts production of "A House Built Upon Sand," scheduled for release Dec. 31.

#### AT THE BROADWAY

The film opposing capital punishment, "The People vs. John Doe," will begin an engagement at the Broadway Theater, next Sunday night, Dec. 10. It was first intended to present a photoplay version of Jules Verne's "20,000 Leagues Under the Sea," on Dec. 10, but the support given the new film at a private showing changed the mind of Carl Laemmle, President of the Universal Company, and he executed one of the quickest shifts in stellar booking the photo-play business has known. He will, of course, show the submarine picture later, but has decided to give the public the benefit of viewing the new film, "The People vs. John Doe," before that date.

tion of time for good pictures in the smaller places.

"This will be of distinct advantage to the manufacturer and exhibitor alike. It will relieve the latter of the better-skeeter rush of changing his bill daily and enable him to discriminate in his choice of pictures to an extent entirely impossible hitherto. Incidentally, it will help to eliminate second and third rate productions for which the necessity for keeping theaters open under the present plan creates a market."

#### NEW PIRATE PICTURE FROM FAMOUS

"The Slave Market" Will Feature Pauline Frederick with Strong Cast

The first Famous Players film in which Thomas Meighan has appeared since his arrival from the Pacific Coast is "The Slave



LOUISE HUFF AND JACK PICKFORD,  
In Famous Players' Production of "Great Expectations."

#### STRONG CAST TO SUPPORT MARY

In "The Pride of the Clan" Will Appear Well-Known Players —Is Scotch Story

In selecting the cast to support Mary Pickford in "The Pride of the Clan," her next Artcraft subject, much care has been used. The new picture is being produced under the direction of Maurice Tourneur.

In the role of Jamie Campbell, the chief supporting part to Miss Pickford, is Matt Moore, whose effective screen characterizations have made him particularly popular with the photoplay public. As the stalwart Scotch youth and sweetheart of Margaret McTavish, Mr. Moore will undoubtedly appear to particular advantage.

Kathryn Browne Decker, who will be seen in the role of the Countess of Dunstable, first became known to the theatergoing public as Kathryn Browne in several metropolitan stage hits. Mrs. Decker has appeared on the stage in various important characterizations under the managements of William A. Brady, Charles Frohman, Henry Miller and other well-known producers.

Warren Cook, who appears in the Pickford-Artcraft subject as the Earl of Dunstable, is also widely known among devotees of both the stage and screen.

A particularly difficult character has been

given Edward Roseman in Pitcairn, the village atheist, and judging from early reports, his work in "The Pride of the Clan" will be one of the features of the photoplay.

Another principal player of note in Miss Pickford's new production is Joel Day, who portrays the part of the Dominie.

The balance of the cast in "The Pride of the Clan" has been selected with equal care, and it is readily felt that never before has "Little Mary" been afforded such exceptional support.

#### MRS. CONDON GOES WEST

Mrs. Rose Condon, mother of Mabel Condon, Pacific Coast correspondent for The Mirror, has gone to California to visit her daughter.

#### "JOAN OF ARC" AT 44TH ST.

On Christmas Day the Lasky feature film, "Joan of Arc," with Geraldine Farrar in the title role, is scheduled to open at the Forty-fourth Street Theater, New York city.



ORA CAREW, OF TRIANGLE, AND BILLY WEIGHTMAN,  
In the Dusenbergs Car at Santa Monica, Cal.



PEGGY HYLAND AND ANTONIO MORENO,  
In Vitagraph's "Rose of the South."

#### FIRST RAMBEAU PICTURE

Frank Powell has started work on the first of the productions to be made by the new Frank Powell Producing Corporation and released through the Mutual.

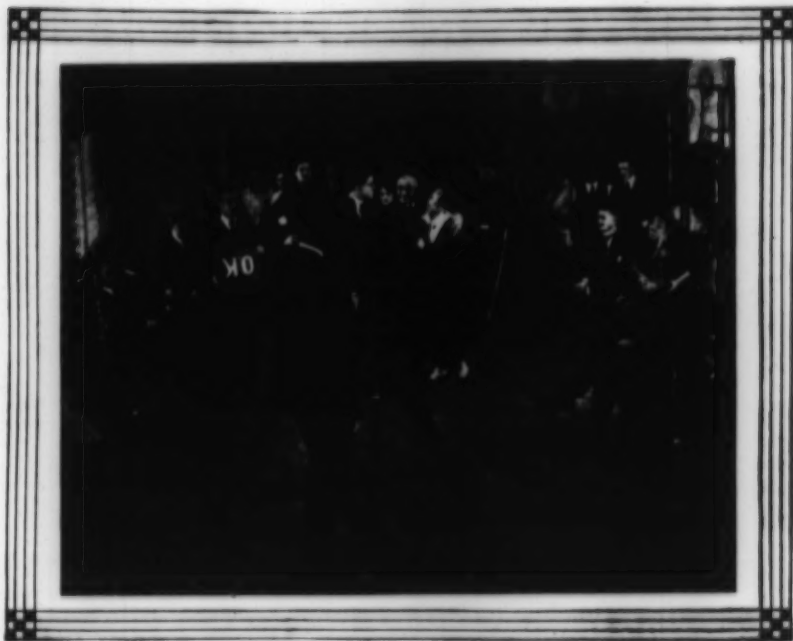
This is a picturization of "The Greater Woman," a play by Algernon Boyesen, which has been acted extensively on the Continent, and in which Marjorie Rambeau will make her screen debut.

Supporting Miss Rambeau in "The Greater Woman" are Aubrey Beattie, Mary Steele, Hassan Hussain, and Josephine Park.

#### VIOLA FORTESCUE WITH METRO

Ethel Barrymore's forthcoming Metro-Roife production, as yet unnamed, brings to the screen Viola Fortescue, the daughter of the famous comedian, the late George K. Fortescue.

Miss Fortescue has inherited the talents of her celebrated father. She has toured through England in the title role of "The Belle of New York," the part originated by Edna May, and among her best known appearances in this country have been with Maxine Elliott in "Myself, Bettina," Mrs. Simpson in "Rebecca of Sunnybrook Farm," and "Snake-in-the-Grass" in "The Poor Little Rich Girl" with Viola Dana.



DIRECTOR EDWARD JOSE, OF PATHE, REHEARSING PEARL WHITE.

Edward Jose, director of "The Iron Claw" and "Pearl of the Army," showed Ralph Kellard the other day the particular way in which he wanted the actor to kiss Pearl White in a certain scene. After three or four tries by Mr. Kellard, Mr. Jose sprang out in front. "Here," he said, "do

it this way!" He seized Miss White and planted a kiss on her lips that lasted for a minute and ended with a smack that made the walls ring. "There," he said, "you've been kissing for the Pennsylvania Board of Censors. Now you go to kiss for the rest of the United States!"

## "TRUANT SOUL" CHRISTMAS OFFERING

Essanay to Release Walthall Picture December 25—To Produce "Skinner's Dress Suit"

As a Christmas Day offering, Essanay will have "The Truant Soul" with Henry B. Walthall in the stellar role. It is a special, the screen time being approximately two hours. The film will be handled by the Kleine-Edison-Selig-Essanay service. Arrangement have been made for exhibitors' displays of the picture at all of the branch offices of this service throughout the United States and Canada.

The rush for first bookings of "The Truant Soul" already has been started. Exhibitors, realizing the drawing power of Henry B. Walthall's name, are pouring in their orders, according to Essanay. Special effort has been made by President George K. Spoor of Essanay to give the best service ever offered by a motion picture company in handling this film.

Mr. Walthall himself gives assurance that "The Truant Soul" will be one of the "best sellers." He is certain that as a dramatic offering it is an example of his greatest work.

President Spoor has purchased the motion picture rights to "Skinner's Dress Suit," Henry Irving Dodge's amusing story which made such a hit when it appeared in the *Saturday Evening Post*.

Bryant Washburn will appear in the leading role in the film version. The rest of the cast has not yet been chosen. The piece is now being arranged for the screen and will be directed by Harry Beaumont, who has just completed "The Truant Soul."

Exhibitors whose patrons like a brisk, romantic type of play will be interested in the announcement by Essanay that "The Phantom Buccaneer" is nearly completed and will be offered through Kleine-Edison-Selig-Essanay Service.

Max Linder has started work on his first "made in America" comedy, Studio "A" of Essanay's Chicago string of co-leagues has been set aside as the laugh factory. This will be preserved inviolate from the camera-grinding of other companies, that every convenience be maintained for the famous European comedian's productions.

The first picture by Max will deal with his trip to America. It has not been titled yet, but the name is shortly to be announced. The star experienced many amusing episodes crossing the Atlantic, not the least of which was the loss of his pink pajamas.

## THOUGHT TRANSFERENCE ON SCREEN

It Has Been Accomplished in Frohman's "The Witching Hour," Just Presented

Several things about the Frohman production of Augustus Thomas's "The Witching Hour" in film form are noticeable. In the first place, there is no violent action to speak of, nothing sensational, in the commonly accepted sense, and particularly has the basic idea of the play, thought transference or telepathy, been accomplished through the methods employed in making the picture and the artistic work of G. Aubrey-Smith and the other principals in the cast. Much of this is due to the careful and intelligent work of George Irving, head director for the Frohman Amusement Corporation.

When the manuscript of the stage play was submitted to William L. Sherrill, president and general manager, he was frankly told that the story had been rejected by two other producing companies, because, first, there was no opportunity to inject the ordinary spectacular scene without doing damage to the story, and, second, because the managing heads of these other two companies did not believe that there could be transferred to the screen, with sufficient dramatic force, and so that everybody could comprehend it, the underlying theme of the

play, namely, the transference of thought, without the medium of spoken or written words. Mr. Sherrill saw an opportunity to produce an extraordinary and vital drama. He believed that under proper direction and with a masterful cast, the production would be an astounding visualization. "Either that," said Mr. Sherrill, "or an absolute and unqualified failure. There can be no middle road."

The results have since vindicated Mr. Sherrill's judgment, and "The Witching Hour" to-day stands alone as a production where there is not a single scene where property is destroyed or in which the usual explosion, fire, runaway, mad race, hand to hand combat, all so dear to the director's heart, are employed.

"It is the unanimous opinion of everyone who has had the privilege of viewing this production," further said Mr. Sherrill, "that 'The Witching Hour' will make a new milestone in the character of productions to be made. It proves that if one but lays his hand on the right story and casts each individual according to the part, there might be no ceaseless hunt for 'Punch,' that really means 'Violence.'"

## BLANCHE SWEET IN MEXICAN STORY

"The Evil Eye" Will Give Her Opportunity Even Though there is No War In It

The basis of "The Evil Eye," in which Blanche Sweet is to appear for the Jesse L. Lasky Company, is Mexican superstition and ignorance.

It is scheduled for release on the Paramount Program Jan. 4. Though the major portion of the action of the story takes place in Mexico, the tale, which was written by Hector Turnbull, has nothing to do with the present crisis in international affairs, and should not be classed with the flood of so-called war films.

The title of the picture refers to the little electric lamp which is worn by Miss Sweet when she examines the throats of the Mexicans. An epidemic of diphtheria has broken out among the employees of a Mexican mine, and a young girl physician

has been sent across the border to stop it. Tom Forman, Parke Jones, Webster Campbell, Henry Martin Best, Walter Long, and William Dale are among those who appear in support of Miss Sweet in this production, which was directed by George Melford.

For the second time in its history, the famous Imperial Theater in San Francisco has held a motion picture over on its program for a second week, the honors this time being accorded to the Lasky production, "The Soul of Kura-San," in which Sessue Hayakawa and Myrtle Stedman are starred. So great was the popularity of the picture that Manager John Partington refused to part with it and booked it for the double run.

## FIRST ART DRAMAS FILM SOON

"Lash of Destiny" Coming December 14—Other Features to Follow Shortly

The first Art Dramas picture, "The Lash of Destiny," scheduled for Dec. 14, starring Gertrude McCoy, is based on a short story by George Terwilliger, published in a widely-read fiction magazine. Mr. Terwilliger is the director of the production, and inasmuch as it was his fertile mind that first evolved the plot of the story, it may well be expected that the picture will have all of the elements necessary for a big success. The continuity of the picture was written by E. A. Bingham, who has done some very creditable work along this line. Mr. Bingham and Mr. Terwilliger collaborated on the working script, the former bringing a fresh viewpoint to bear on the construction of the story.

The cast that supports Miss McCoy in "The Lash of Destiny" is one of unusual strength and ability. Duncan McRae, who was for a long time with the Edison Company, plays the principal male part in the production. Mabel Juline Scott, who recently toured the country in support of

Fiske O'Hara in "Kilkenny," and Helen Greene, who has done much good work in productions of other companies, are also given important parts in the picture.

Jean Stuart has been engaged by the William L. Sherrill Feature Corporation to play an important part in that company's forthcoming art drama, "The Rainbow," in which Dorothy Bernard is being starred, and in which Robert Connors has the leading male part.

An unusually strong cast has been selected to support Jean Sothern, the star of the U. S. Amusement Corporation's contribution to the Art Dramas program, a picture of "Whose Wifedeth a Wife—," by J. Wesley Putnam. Leo Delaney, who was one of Vitagraph's foremost leading men for a period of over eight years, will be entrusted with the lead opposite Miss Sothern. Others of note are George Henry Trader, Ina Brooks, W. J. O'Neill.

The Art Drama's Beauty Contest was one of the hits at the Exhibitors' Ball.

## METRO DECEMBER RELEASES

Four Dramas and Four Comedies on List Besides New Bushman-Bayne Serial

Besides the release on Dec. 25 of the first episode of the new Bushman and Bayne serial, "The Great Secret," in fourteen chapters, the Metro Corporation promises four dramas and four comedies, thus affording a wide variety of subjects.

Leading the drama list is "The Black Butterfly," Dec. 4, with Madame Petrova as star, and written by her in collaboration with Lulu C. Russell. This is produced by Popular Plays and Players and directed by Burton L. King, assisted by Edward James. Good support is accorded the star.

Following is "The Stolen Triumph," the first Metro-Rolfe production starring Julius Steger since "The Blindness of Love," and scheduled for Dec. 11. It was directed by David Thompson and P. Thad. Volkman. It is a story of success and failure in two lives.

Ethel Barrymore in a picturization of Margaret Deland's famous novel, "The Awakening of Helena Richie," is announced for Dec. 18. The screen version has been made by arrangement with the author and Messrs. Harper and Bros., the publishers of the book.

John W. Noble, assisted by Fred Sittenham, directed the production, which was made by Rolfe Photoplays, Inc., for the Metro program.

"Pidgin Island" will be the final Metro feature offering for the month, and incidentally for the year. This production has been made at the Metro-York studios. Its stars are those favorite players, Harold

Lockwood and May Allison. "Pidgin Island" is a screen version of Harold MacGrath's novel of the same name, arranged by Richard V. Spencer and Fred J. Balshofer. Mr. Balshofer himself, president of the Yorke Film Corporation, directed this feature photodrama, assisted by Jay Hunt.

Four comedies will be released in December, three of them starring Mr. and Mrs. Sidney Drew, the fourth being a Metro-Rolfe one-act play, with Max Figman and Lolita Robertson in the stellar parts.

The Popular Plays and Players studios were chosen in which to produce the propaganda play of the Christmas Club. This one-act play, called "Three Christmases," was directed by Burton L. King. It employs the talents of such well-known players as William Courtleigh and Violet Heming. Its idea is to develop the savings instinct and to teach frugality to people of moderate means. "Three Christmases" was written by Wallace C. Clifton.

### AT THE STRAND

"The Road to Love" is the title of the photodrama which is showing at the Strand Theater this week, with Lenore Ulrich in the principal role. The play is produced by Oliver Morosco. Another chapter of Iltmar's "Living Book of Nature," a new comedy, and the Strand Topical Review, containing the latest international news pictures, will also be shown.



HAIL CAINE AT HOME.

Author of "The Deemster"—Arrow Film.

# FEATURE FILMS OF THE WEEK IN REVIEW

## "MY OFFICIAL WIFE"

Five-Part Drama by Richard Henry Savage. Produced by Vitaphone. Under Direction of James Young. Released by Vitaphone Dec. 11.

Helene Marie.....Clara Kimball Young  
Sasha Weitsky.....Earle Williams  
Arthur Lenox.....Harry T. Morey  
His Wife.....Rose E. Tapley  
Marguerite Lenox.....Mary Anderson  
Basile Weitsky.....Arthur Cosine  
Constantine Weitsky.....Charles Wellesley  
Olga, his wife.....Louise Baudet  
Baron Friederich.....L. Rogers Lytton  
Eugenie.....Eulalie Jensen

This is a release of an excellent picture. While Clara Kimball Young, Earle Williams, Harry T. Morey and Eulalie Jensen have the bulk of the emotional work and acting to do, the rest of the cast might be termed almost all-star on the strength of what they do. It is a gorgeous production with such personages appearing as the Czar, Czarina, Grand Dukes, Duchesses and lesser lights of official and society circles of Petrograd, togged up in expensive costumes liberally sprinkled with orders and gems, and well adorned with rare furs. As to the story, it is one of intrigue, nihilists, secret police and people of high and low degree. Briefly it recounts the adventures of a middle aged, but distinguished looking American, who is lured by a siren-like nihilist to spirit her into Russia as his wife. Many complications occur, and the end comes with a bang—literally. A yacht is blown up by a torpedo and the beautiful Russian nihilist and her lover are seen at the last with the smile of their late romance frozen on their faces as they drift with the tide.

"My Official Wife" is a story that has attracted a good deal of attention, and is bound to increase its following with the course of time. It is true to the Russia and its autocratic system of before the great war. Ever and anon, a scene is run showing the horrors of a pilgrimage to the barren wastes of Siberia. It gives the sense of contrast that adds a pleasure to the scenes of luxury in and about the court. There are many moments of suspense. Several times it looks as if the pretty nihilist and the American would be caught in the toils, but they escape. A thriller comes with the entrance of the Czar when all the court does obeisance. A fitting climax is the escape of the young noble with the nihilist. Quite dramatic is her expression of hatred for him as one of the aristocracy and his overcoming of her scruples by renunciation of wealth and rank.

Taken by and large, the director has produced an artistic masterpiece as well as a thrilling drama. He has chosen wisely his cast, fitted each to his task and furnished exquisite settings both interior and exterior. The photography is up to the high standard of the picture. C. M.

## "THE PRICE OF SILENCE"

Five-Part Drama by W. Carey Wonderly. Featuring Dorothy Phillips, directed by Joseph De Grasse, produced by Bluebird Photoplays for release by them, Dec. 11.

Helen Urmay.....Dorothy Phillips  
Alone.....Vola Smith  
Oliver Urmay.....Frank Whitson  
Edmund Stafford.....Lon Chaney  
Jenny Capps.....Brylin Selbie  
Billy Capps.....Jay Belasco  
Ralph Kelton.....Jack Mulhall  
Landlord.....Eddie Brown

Despite that it is well acted, splendidly photographed, interesting and offers several thrilling scenes, coupled with deep emotional moments, it is necessary to say that "The Price of Silence" is not the sort of photoplay that can be given unqualified approval. The story is based upon an incident which would fit better in a decadent novel than in a film production which is presumably for the general public. In short, it is strong meat—too strong for the unsophisticated.

It introduces Dorothy Phillips in the role of Helen Urmay, and she at once evidences possession of unusual ability. Lon Chaney supplies an excellent heavy characterization, and upon these two the bulk of the acting falls.

A storm scene is exceedingly well done; an auto accident in which machine and occupants plunge over a high cliff is most effective, but there are too many convenient situations. This fault is almost the only noticeable one in the artistic rendition. And this could be excused if the character of the story were more wholesome.

The story is concerned with the experience of Helen, who comes to a country hotel in the midst of a storm with her intended husband. They are forced by the exigencies of the situation to occupy the same room. The house is struck by lightning during the night, and the man is killed. Years elapse and Helen is paying a nurse to care for her son, now grown. She is married and has a daughter. A doctor who knew of her adventure at the old inn, reappears in her life, wishes to marry the daughter, Alene, and threatens to expose Helen unless she will intercede for him. The daughter elopes with a youth whom Helen believes to be the illegitimate half-brother of Alene, but who proves to be a changeling, substituted by the nurse when Helen's baby died. An auto smash kills the doctor as he is on the point of exposing Helen to her husband. Thus it ends. A. H. S.

## "THE ROMANTIC JOURNEY"

Five-Part Drama Produced by the Astra Studio, Under the Direction of Geo. Fitzmaurice, and Released by Pathe.

Peter, the social lion.....Wm. Courtenay  
Ratoot, antique dealer.....Macey Harlan  
Cynthia, Ratoot's protegee.....Alice Dovey  
Young Broadhurst.....Norman Thorp

East Indians, curios, snakes, coffins and cemeteries as well as mystery, romance and adventure figure in "The Romantic Journey." Alice Dovey plays the part of a young girl held prisoner by Ratoot, an East Indian, who keeps an antique shop. She suggests the terror of the unknown danger that threatens her in a rather convincing way. In the scenes in the richly furnished shop, Macey Harlan as Ratoot makes an imposing if somewhat sinister figure. In his facial expression he brings out the cruel nature of the East Indian, who stops at nothing when his greed is aroused.

Norman Thorp has the part of Young Broadhurst, a millionaire who is infatuated with Miss Dovey. He has the easy manners and ready address of his supposed character. William Courtenay is cast as Peter, the social lion. He has the leading part to play in the drama, as he does the detective work that leads to the undoing of Ratoot. He is effective in the little bits that give reality and substance to the story.

An effect of lightness is added to the otherwise rather creepy story by the antics of Peter's butler. He proves timorous in the face of danger, when he is supposed to back up his master in detecting Ratoot. His comic assumption of importance below stairs with the cook gets a setback when his master appears on the scene.

A good deal has been done by the director in giving the play a rich setting. The curio shop is particularly well done. Lights and shadows are skillfully used to produce the sense of mystery. The photography has fulfilled its part. Perhaps the best feature for exhibitors to play up would be the atmosphere of mystery. C. M.

## "THE BREAKER"

Five-Part Drama from Story by Arthur Stringer. Produced by Essanay Under the Direction of Fred E. Wright, and Released on K. E. S. E. Program.

John Widder.....Bryant Washburn  
Alice Treadwell.....Nell Craig  
Pizzala, a counterfeiter.....Ernest Maupain

A down-and-out inventor and a stranded woman artist appear as the leading characters in "The Breaker," which is an adaptation of Arthur Stringer's story in the *Saturday Evening Post*. To say that the story was made convincing on the screen would not be to say a great deal, if emphasis was put upon the pictures of the seamy side of life. Where the director and his cast have succeeded is in showing that there can be life, movement and romance in such an atmosphere.

Bryant Washburn plays the part of the inventor and Nell Craig that of the artist. Washburn does not fail to suggest the thinker, who is reduced to peddling his own inventions. He shows the somewhat childlike faith of the man in other people, which almost leads to his undoing. Miss Craig plays sympathetically the role of an attractive young woman, who falls to sell her sketches, and is forced to act as a spy. She suggests the horror of a woman of refinement who finds the part of eavesdropping distasteful.

There are some minor characters that are well represented. A belligerent landlady, who loves to know all the secrets of her establishment and to exercise her authority on poor paying lodgers, is quite realistically as well as humorously delineated. The three Italians, who are engaged in counterfeiting, are sharply defined from each other in their characteristics. Especially good is the scene in court, where one is about to confess, but gets the negative sign. A skillful use of light touches of humor and clever subtitles have aided the piece much in holding the interest. The director has shown ability and insight in the handling of a good story. There is some excellent photography. C. M.

## "BROKEN CHAINS"

A Five-Part Drama Featuring Ethel Clayton and Carlyle Blackwell. Produced by the Peerless Under the Direction of Robert Thornby. Released by World.

Harry Ford.....John Tansy  
Harry Ford (later).....Carlyle Blackwell  
General Gwynne.....Herbert Harrington  
Paul Fitzhugh.....Stanhope Wheatcroft  
Dr. Tom Lincoln.....Herbert Delmore  
Sampson.....Henry West  
Moses.....Louis Griesel  
Jefferson.....William Sherwood  
Georgia Gwynne (later).....Ethel Clayton  
Bessie Fitzhugh.....Jessie Lewis

In "Broken Chains," Carlyle Blackwell becomes the prisoner of nearly every one in the cast and ends in a more pleasant capacity as prisoner of the fair heroine's heart. As a youth in the first reel, he is captured by the general, who afterwards becomes his father-in-law; as he grows older he is convicted (unjustly, needless to say) of a murder and sentenced as a life term prisoner of the State, and from this bitter fate he is rescued by the heroine, who leases him out as her special prisoner under the Florida law, which permits the renting of convicts



ALICE DOVEY AND WILLIAM COURTENAY, In "The Romantic Journey"—Pathe-Astra.

by individuals for penal servitude. Her altruism results in malicious gossip, and her prisoner is about to return to his cell for her sake when a negro is forced to confess that he committed the murder and our hero is released with apologies, only to be bound again in the chains of matrimony.

The main theme which makes use of an unusual custom in dealing with prisoners is ingeniously worked up and gives rise to a new and strange form of romance. Unfortunately, this idea is surrounded by details of development which seem unnecessarily brutal. The savage treatment of the negro voters, the flogging of a white man (the hero) by a negro convict, and the inhuman method by which the suspected negro is put through the third degree, are bits of realism more revolting than artistic.

Ethel Clayton is charming and magnanimous in her role of gentle slave driver, and Carlyle Blackwell bears his severe fate with dignity and fortitude. Both of these stars are equal to the rapid action in the play and build up their unusual love affair very convincingly from the moment that he rescues her from a runaway horse to the thrilling climax when he learns that he is no longer her slave, except through the bonds of love. The one valuable feature of the play lies in the unique theme which weaves the custom of leasing out prisoners to individuals into an unusual romance. Exhibitors could play up this idea by quoting the clause from the penal code which refers to this custom and building their advertisements around it. A. G. S.

## "THE MATRIMANIAC"

A Five-Part Comedy by Octavius Roy Cohen and J. U. Glessy. Featuring Douglas Fairbanks. Produced by Triangle under the Direction of Paul Powell.

Jimmy Conroy, a Happy-Go-Lucky Youth.  
Marna Lewis, His Fiancee.....Douglas Fairbanks  
Theodore Lewis, Her Step-Father.....Wilbur Higby  
G. Walter Henderson, Father's Idea of a Husband.....Clyde Hopkins  
Rev. Tobias Tubbs.....Fred Warren  
The Maid.....Winifred Westover

In "The Matrimaniac" we find Douglas Fairbanks trying to elope and doing it, as he does everything, in a novel and highly thrilling manner. As Jimmie Conroy he falls the stern parent in a convulsing scene dealing with rope ladders and punctured automobile tires, and rushes his beloved Marna to the train, only just missing the pursuing party. At the first station he has five minutes to find a clergyman, and succeeds in snatching the Rev. Tobias Tubbs from his bath, clad only in a bathrobe and a monocle. They miss the train, of course, and then begins a long pursuit of the girl, through which Jimmie employs every sort of vehicle that he finds on the road, from a hand-car to a balky and indignant donkey. His protection of the horrified and bewildered clergyman on this wild chase is exceedingly funny—he shows a paternal care for the helpless old gentleman (whom he affectionately calls "Tubby") on their foolhardy adventure and picks up stray articles of clothing for him

on the way, until the dignified pastor is chastely clad in a tramp's trousers, a motorman's hat, a thug's sweater, and his own clerical monocle. After countless setbacks and complications, Jimmie's bulldog determination at last achieves its purpose and he is finally married by Tubby to the girl of his heart, though the ceremony takes place over the telephone while he is clinging to the top of the telephone pole with his captors waiting below.

Douglas Fairbanks as Jimmie Conroy starts the audience roaring as he first appears on the screen by the sheer force of his double-barreled grin and his dogged determination to win the girl or die in the attempt. To this end he walks up the sides of buildings and swings from telegraph poles in a series of acrobatic feats of which his admirers never tire. Constance Talmadge as Marna makes a sweet little would-be bride, well worth the trouble her fiance takes to marry her. Although the plot of the story is not strikingly original, the details in its development are exceedingly clever and unusual, while the action moves along with the briskness and dash so necessary to this type of happy-go-lucky comedy.

Since the success of "Manhattan Madness" the public have learned to expect an uproarious treat in a Fairbanks comedy, and with "The Matrimaniac" as its successor they will not be disappointed. A. G. S.

## "THE BLACK BUTTERFLY"

Five-Reel Drama by Madame Petrova and L. Case Russell. Scenario by Wallace Clifton, and Directed by Burton L. King. Featuring Madame Petrova and Produced by Popular Plays and Players for Release by Metro, Dec. 4.

Sonia Smirnov, "The Black Butterfly".....Madame Petrova  
Marie, the Convent Girl.....Mahlon Hamilton  
Alan Hall.....Anthony Merlo  
Lachaise, officer in French army.....Count Lewenhaupt

Lord Brains.....Edward Brennan  
Lady Constance Brains.....Violet B. Reed  
Don Luis Marego.....John Hopkins  
Peter, father of Sonia.....Morgan Jones  
Vladimir, the young master.....Norman Kaiser  
Gaston Duval.....Roy Pilcher  
Ciel, Sonia's maid.....Evelyn Duno

This production is one of the best in which Madame Petrova has appeared in some time, and as "The Black Butterfly" she interprets an emotional type, from which she ranges to the character of her own daughter. Incidentally, some of the best examples of double exposure accomplished of late are employed in showing Sonia, the butterfly, talking to Marie, the daughter.

Madame Petrova, always stately and possessed of a rare type of exotic loveliness, succeeds in carrying the dual roles convincingly; she is, however, best in the part of the sophisticated, embittered, and lonely celebrity, the "toast" of the French metropolis.

A feature of the picture is the scene of blood transfusion upon the battlefield, when Sonia, after renouncing the man she loves, saves the life of the one she believes ruined her life by giving him her blood. The scene is realistic; but pathological scenes are never particularly inviting.

The cast in support of the star is good, generally speaking, but some of the make-ups are a trifle ineffective. The settings are adequate and the photography of average quality, but there are spots in the lighting which might be improved upon.

The story centers about Sonia's early misfortune, when she leaves her supposed husband, after being told that he is already married. Her child grows up and is beloved by Alan Hall. The latter meets Sonia and forgets Marie, but Sonia renounces him when she learns the identity of his sweetheart. Sonia goes to the front as a nurse, and there undergoes the blood transfusion experience and learns that her husband had not deceived her after all.

Exhibitors may use both the name of the star and the pathological incident in advertising, but the former would seem to be the most successful means of attracting attention to the film, which may be truthfully exploited as a dramatic emotional play with a wide variety of incident. A. H. S.

## "THE ROAD TO LOVE"

Five-Part Drama by Blanche Dougan Cole. Produced by Oliver Morosco and Released as a Paramount Picture, Dec. 7.

Hafsa.....Lenore Ulrich  
Gordon Roberts.....Colin Chase  
Zella Sadiya.....Lucille Ward  
Zorah.....Estelle Allen  
Karah.....Alfred Yoshurugi  
Sidi Malik.....Herchel Mervil  
The Old Sheikh.....Joe Massey  
Abdallah.....Alfred Longworth

There is a combination of the exotic and the romantic in "The Road to Love." Its locale is in Algeria, mostly among the Arabs, Bedouins and that class of wanderers of the desert. The story sounds as if it were obtained from some source similar to the "Arabian Nights," but it is staged so realistically that it seems true to fact.

Lenore Ulrich as the star has the role of the far-famed daughter of a powerful Sheikh. She has a new opportunity to dis-

play her versatile talents as a dazzling beauty of the Orient.

Collin Chase, who plays opposite to Miss Ulrich, is cast as a chivalric American traveling for amusement in the waste places of the earth. He makes a handsome suitor, and on one occasion gives a startling display of his prowess as a fighter.

The rest of the cast is well chosen. There is a strong part played by Estelle Allen as a woman who buys and sells slaves.

This story ought to have a wide appeal on account of its novelty in scenes in far-off Algeria, with its sands and oases. Another thing is its linking up with his country through the romance between an American and a beautiful Algerian. Then the story contains many thrilling episodes, which are skillfully connected and so keep up the interest to the end. It is a play of high character, as showing the faithfulness of friend to friend in accordance with the old sheik code.

The direction has been excellent throughout. There is good photography in this picture, particularly that of a sandstorm. C. M.

### "A CONEY ISLAND PRINCESS"

A Five-Part Drama Adapted from the Play by Edward Sheldon, Featuring Irene Fenwick. Directed by Del Henderson. Released by Paramount.

Princess Zim-Zim.....Irene Fenwick  
Peter Millholland.....Owen Moore  
Alice Gardner.....Eva Francis  
Tony Graves.....Clifford B. Gray  
Jan Kover.....William Bailey  
Mrs. King.....Kate Lester  
Alice's Mother.....Dora Mills Adams  
Old Mooney.....Russell Bassett

The gaudy and blatant shores of Coney Island would seem to be the last place to find genuine romance, yet in "A Coney Island Princess" Edward Sheldon has given us a tender and pathetic picture of a little side-show dancer who has a vision of escape from her garish surroundings, but who sacrifices all hope of a finer life for the sake of the man she loves. We first see the Princess Zim-Zim (otherwise known as "Tess") dancing in a cheap theater owned by her old father on the Coney Island board walk. A young and wealthy idler, Peter Millholland, is amusing himself by playing the piano in this side-show and takes a fancy to the little dancer, imagining in all good faith that she may be transplanted to his exclusive and wealthy home as his bride. When, however, he brings Tess into his set, she soon learns that he is ashamed of her and that his affection has really returned to a girl of his own class, so she sorrowfully leaves her hopes of happiness in the home of wealth and refinement and returns to her lonely father and the old tawdry surroundings.

Irene Fenwick played the Princess Zim-Zim with wistful pathos, but she behaved on the whole far more like the society girl she was supposed not to be than the crude little barbarian that Zim-Zim really was. Owen Moore carried the role of Peter Millholland with his usual ease and realism, though it is painful to behold a character with his frank and charming manner doing the contemptible things attributed to Peter.

A film-play with a Coney Island setting is enough of a novelty to be an attraction in itself, since this Mecca of jitney pleasure-seekers is famous all over the country, in fact more famous in many small towns than in some quarters of New York city. Add to this such names as Irene Fenwick and Owen Moore, and the play advertises itself, although exhibitors should feature the Coney Island background in their lobby displays. A. G. S.

### "THE MISCHIEF MAKER"

Five-Part Melodrama Written by Alfred Solman. Produced by William Fox Under the Direction of John G. Adolfi and Released by Fox, Nov. 24.

Elle Marchand.....June Caprice  
Al Tourney.....Harry Benham  
Jules Gerard.....John Reinhard  
May Murrey.....Margaret Fielding  
Madame Briand.....Ines Marcel  
Her sister.....Minnie Milne  
Henry Tourney.....Tom Brooke  
Mrs. Marchand.....Nellie Slattery

From the star role, played by June Caprice, this play gets its name of "The Mischief Maker." Like many other healthy young girls of high spirits, the heroine is constantly in hot water because of the tricks she plays. Most of the interesting scenes take place at a boarding school run by two old maids, and at a studio next door. Miss Caprice, with her ever present mischievous smile, dancing eyes and corkscrew curls, naturally concentrates attention upon herself. She plays the school girl very unaffectedly and pleases with her artless art.

John Reinhard plays the part of the sculptor, who uses his profession for a cloak for something else. Harry Benham is cast as the defender of the heroine, who ends by marrying her. The two men have a realistic battle together, which has enough of action in it to satisfy the most bloodthirsty fight fan.

Ines Marcel and Minnie Milne, the two teachers, add some comedy to their roles which lightens up the play. The story is rather slight in character and the ending is not unexpected.

The director has devised some bits of business in the scenes in the class studying art and in the midnight capers of the girls that have added to the interest of the

(Continued on page 28.)

#### THE LOCALE

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in A Powerful Story  
OF MONEY MADNESS

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## SERIALS AND SERIES

## "THE SECRET KINGDOM"

Serial Drama by Louis Joseph Vance, Featuring Dorothy Kelly and Charles Richmond. Directed by Thomas Marston. Released by Vitagraph.

King Phillip (Phillip Barr).....Charles Richmond  
Princess Julia.....Dorothy Kelly  
Madame Savats.....William Duan  
Prime Minister.....Joseph Kilgour  
Count Ramon.....De Jalma West

The new Vitagraph serial, "The Secret Kingdom," by Louis Joseph Vance, is a continued story of exiled royalty and of thrilling adventures in the old world and the new. The plot presents a striking contrast between the life and pomp and intrigue in a small European kingdom and the free and exhilarating atmosphere of a ranch in Arizona. The first episode serves as an introductory chapter and shows us: "The Land of Intrigue" (Episode 1).—The royal parents of the Crown Prince of Alandia are assassinated through the treachery of their prime minister, Simond, who secretly aspires to the throne. It is his evil intention to make away with the little Crown Prince as well, but the boy is protected by Captain Barreto, a loyal commander of the King, who succeeds in eluding the hired assassins and escapes with his charge to America.

Episode 2, "Royalty at Red Wing."—Twenty years later we find the boy prince grown to manhood and living in ignorance of his royal birth, under the name of Phillip Barr, on an Arizona ranch known as Red Wing. By one of those fortunate coincidences not uncommon in serials the young Princess Julia, daughter of Simond, the usurper of the throne, passes through the ranch while traveling incognito, is rescued from a kidnaper by Phillip, and is smitten by love at first sight, which is fervently returned by Phillip. Meanwhile, Simond has sent two unscrupulous spies (of whom the most villainous is a woman, Madame Savats) to seek proofs of the Prince's death or to see to it that he is dead in case that detail has been omitted. They arrive at Red Wing and have nearly trapped Phillip in a quarrel in which they could shoot him, when he is saved by the old Captain Barr, who, however, gives his life in the attempt. Phillip now believes himself alone in the world and starts out to Chicago in search of Julia. A. G. S.

## "THE GHOST"

Episode Three, in Three Parts, of "The Vampires" Series, Produced by Gaumont Under the Direction of Louis Feuillade. Released by Mutual, Dec. 7.

A new mystery is added to the doings of the Vampires by the appearance on the scene of a rival in the person of an Argentine gentleman, played by Jacques Hermann. After the female member of the band, represented by Juliet Musidora, has led the band to throw an official of the Renoux-Duval Bank off a fast moving train, she is surprised to see him enter the bank a couple of days later. It turns out that the South American had taken the dead man's place and got the sum of \$60,000 from the bank. Edmond Mathe, who plays the part of the clever cub reporter, figures in the story as being on the pursuit of the Vampires, but being outwitted by them. He succeeds, however, in landing the Argentine man.

There is some ingenuity displayed by the author-director in the working out of the plot within a plot. In the use of disguises, some of the actors are quite adept, particularly Mathe and Moreno. There are scenes that have a certain interest from their novelty as those of a Paris banking office, the proceedings before a French magistrate, and the methods of the French police in criminal cases. C. M.

## "THE TRIAL RUN"

One-Reel Episode of "The Hazards of Helen" Series Written by S. A. Van Patten. Produced by Kalem Under the Direction of Walter Morton. Released by Them Dec. 2.

To help a friend land a contract, Helen Gibson suggests the name of the manager of the Orange Growers' League, played by G. A. Williams. Not until Helen saves the manager's life can she get him to help her friend. Then he gets his chance. Helen almost outdoes any of her former feats in this episode. At one time she races madly on her pony alongside a fast train. She lassoes the brake wheel on top of a car and pulls herself aboard by means of the rope. Another scene shows an explosion that causes the serious injury of an engineer. Again Helen comes to the rescue and saves a life. C. M.

## ETHEL BARRYMORE ABANDONS STAGE

Ethel Barrymore, dramatic star, celebrated on two continents, has abandoned the speaking stage to act in motion pictures under the management of Metro Pictures Corporation. This announcement, which is of vital interest to theatergoers everywhere, followed a conference between Miss Barrymore, Richard A. Rowland, president of Metro Pictures Corporation; B. A. Rolfe, general manager of Rolfe Photoplays, Inc.; and Maxwell Karger, general manager of the Rolfe and Columbia studios.

## MAE MARSH MAKES CHANGE

According to report, Mae Marsh has been engaged by the new Goldwyn Corporation and will begin work shortly. Miss Marsh has arrived in New York, and is established in her residence here.

## FEATURE REVIEWS

(Continued from page 27.)

story. It is hard to take some of the characters seriously at the end, because of their humorous and rather undignified actions elsewhere. The photography is equal to the story. C. M.

## BIG TREMAINE

A Five-Reel Drama Adapted From the Novel by Marie Van Vorst. Produced by York Film Company Under the Direction of Henry Otto, Featuring May Allison. Released by Metro Nov. 26, 1916.

John Tremaine, Jr.....Harold Lockwood  
Isobel Malvern.....May Allison  
Redmond Malvern.....Lester Cuneo  
Judge Tremaine.....Albert Ellis  
Mrs. Tremaine.....Lillian Hayward  
David Tremaine.....William Egan  
Samuel Leavitt.....Andrew Arbuckle  
Mammy.....Josephine Rice  
Julia Cameron.....Virginia Southern  
John Nolan.....William De Vaul

This is a drama of a Noble Brother's Sacrifice or Virtue Rewarded on a Virginia Plantation. The plot is the not unusual story of a virtuous older son shielding the crime of his younger, unprincipled brother and rushing away to Africa with a stain on his name. When he returns he finds the friends of his youth rigidly set against him except for his boyhood sweetheart who defends him under all the veiled accusations and who carries his banner through a hot campaign in which he is nominated for Congress. Just before he is about to be exposed by a villain who knows his secret, an erstwhile vampire suddenly reforms and confesses that his younger brother and not our hero committed the theft under her evil influence. The hero's generous silence is rewarded by complete vindication, a seat in Congress and a blushing bride.

May Allison and Isobel Malvern makes a dainty picture of girlish enthusiasm in her zealous work in her lover's campaign. Through the first reel we see her grow up from short skirts and a sunbonnet to a grown-up evening dress and riding togs. Harold Lockwood is an energetic "Big Tremaine" who does not seem depressed by the cloud over his name. The setting is unusually effective, for the picture was actually taken in Virginia, and there is nothing theatrical or make-believe about the scenes in the cotton fields or around the neglected old plantation.

Unfortunately, the subtitles do not add to the effect gained by the setting—they are somewhat stilted and unnatural.

This type of play has been familiar to screen patrons for so long that many have learned to expect and enjoy it because it tells a simple obvious story in a series of pretty pictures. It is a sort of "six best seller" of the movies, and exhibitors can rely upon a standard type of audience which will continue to demand such conventional themes. A. G. S.

## DENIES SALE OF FILM

W. N. Selig Says "Garden of Allah" Rights Not Yet Disposed Of

A story was given prominence recently to the effect that "William N. Selig had sold 'The Garden of Allah,'" the big feature production with Helen Ware, recently completed by Director Collin Campbell. Another story had it that "it was rumored" that Mr. Selig had sold the picture.

William N. Selig, president of the Selig Polyscope Company, officially denied the story. He says: "The published statement that I have sold 'The Garden of Allah' is untrue. The motion picture trade carries many rumors more or less plausible, but none of them should reach the dignity of publication. When I decide to close any business deals asent 'The Garden of Allah,' all details will be announced by the Selig Company, which is the proper and authoritative source of such news.

"While it is true that I have received several very flattering offers for 'The Garden of Allah,' you may state that no business transactions along that line have so far been closed. I consider 'The Garden of Allah' a great picture—perhaps the best feature film drama ever produced by the Selig Company. Arrangements are in progress for the exploitation of 'The Garden of Allah.' When these arrangements are completed they will be announced to the public by the Selig Company."

With reference to statement published in several of the trade magazines that "H. A. Sherman, president of the Sherman-Kellogg Company of New York, had purchased William N. Selig's production, 'The Garden of Allah,'" Mr. Sherman says he has "not purchased 'The Garden of Allah' nor has he even seen this production."

## MRS. PICKFORD OPERATED UPON

Mrs. Charlotte Pickford, mother of Mary Pickford, the famous star of motion pictures, was successfully operated on last week at the Sloan Hospital, Fifty-ninth Street and Tenth Avenue. The operating surgeon was Dr. Edwin B. Cragen. On account of this illness and the nervous strain and suspense on Mary Pickford, all studio work on her next picture, "The Pride of the Clan," was postponed until this week, so that the daughter could be with the mother throughout the operation. Mrs. Pickford is recovering rapidly, but will be confined to the hospital for several weeks.

"Intolerance," D. W. Griffith's latest spectacle, had its mid-western opening at the Colonial Theater, Chicago, Nov. 28.

**PATRIA**

The Serial Supreme

Mrs. Vernon  
Castle

Released January 1st

## IN FILM CIRCLES ON THE COAST

News of Interest from Picture Studios  
on the Pacific Slope  
By MABEL CONDON

LOS ANGELES, CAL. (Special).—J. B. Crone is the new studio manager for the American Company at Santa Barbara. A man of much film experience, Mr. Crone promises to fit into the studio management of this big plant. He is a man of practical ideas and Mr. Hutchinson will return to the East shortly, confident in the belief that his studio under Mr. Crone's management will show profitable results.

There have been other changes at President S. S. Hutchinson's studio. Charlotte Burton has accepted an offer from the Essanay Company to play opposite Henry Walthall, and left for Chicago and a nice contract with the Eastern company just before Thanksgiving.

William Russell will have Francella Billington as his leading lady in the first of his new series of the William Russell productions. Miss Billington takes Miss Burton's place in this initial feature.

Clark Irvine, whose name for little more than three years has been synonymous with that of *The Motion Picture World* of Los Angeles, severed his connection with that publication Dec. 1. Mr. Irvine's difficulty is deciding just which one of a variety of advantageous offers which have come to him to accept. The editorship of the *Screamer*, however, will be his big activity for the next several weeks.

The Yorke-Metro studio is alive again with the return of Harold Lockwood, May Allison, Producer Fred J. Balshofer, Lester Cuneo and the entire organization from Monterey, where they filmed for ten days scenes for Harold McGrath's "Pidgin Island." Five thousand feet of exposed negative came with them.

H. O. Davis, vice-president and general manager of Universal, left hurriedly Nov. 22 for New York City, and expects to return in a fortnight.

Director E. Mason Hopper, who has finished three Vivian Martin Morosco pictures, expresses himself in very strong terms of his admiration of George Fischer's polished interpretation of the roles entrusted to him in the three photoplays.

Director John Emerson, Douglas Fairbanks and other members of the Triangle Fine Arts Company returned from San Diego, where they have been staging scenes on the grounds of the Panama-Pacific Exposition for "The Pet of Patagonia." There were plenty of opportunities for Fairbanks' exuberant vitality.

Charles Murray, Mack Sennett's comedian, collected a fund of \$462 at the Keystone for the widow of L. B. Jenkins, a former cameraman, who was one of the four victims of the Santa Monica race track catastrophe. Keystone hearts are beating with red blood, true to their friends.

In the production of the tenth episode of the Signal serial, "A Lass of the Lumberlands," sensational jumps were made by Leo Maloney and Helen Holmes. Both dangerous stunts were accomplished with no more damage than a ducking in San Pedro Bay.

Calder Johnstone, of the Balboa scenario staff, has gone to New York to complete "The Twisted Thread."

Lillian West has completed her two years' engagement with the Balboa Company, in whose serials, "The Red Circle" and "The Grip of Evil," she cast such gloom as the adventures over all scenes of joy. Now she is enjoying herself in a domestic circle, and she announces that if the motion picture industry doesn't pick up she can earn her daily bread as a cook.

Lillian Gish is wearing a small fortune in furs in the Triangle-Fine Arts photoplay, "The House Built Upon Sand," written by Mary H. O'Connor, scenario editor, and directed by Edward Morrissey.

"Face Value" is a five-reel feature directed by William Worthington featuring Franklyn Farnum and Agnes Vernon.

In "Her Friend, the Chauffeur," Al. G. Christie says that this pretty story is one of the real comedies the Christie Brothers have been promising to spring on the public tired of slapstick. Neil Burns and Betty Compson are elated over their opportunities in a pie-less play.

Little Mary Sunshine, the Balboa Baby Grand, is crowding and jamming the people into Tally's Broadway house. In "Sunshine and Shadow" the baby is pointing many a lesson with a laugh and a tear or two to season it.

Edith Storey has punctured another bubble of superstition charged against theatrical folk. In "Aladdin of Broadway" Miss Storey is to play a very wonderful role, and is devising a costume of peacock feathers. Her dressing room is plastered with the fatal feathers, but she looks calmly at them and never crosses her fingers.

Director Hal Roach of Rollin fame seems to be under the evil eye of the gasoline god, for his big touring car was smashed again last week.

So popular was the success of the Lasky production of "The Soul of Kura-San" at the Imperial Theater, San Francisco, that it has been held over for an additional week. Miss Myrtle Stedman and the Hayakawas have promised to make an appearance during the week.

Harold Lockwood returned from Monterey, where he played in the Yorke-Metro picture, "Pidgin Island," with a fractured arm and bruised leg and hands. He sustained these injuries in rescuing May Allison from the angry waves, when she tipped out of a boat.

Thomas H. Ince will send Bessie Barri-

scale Company to San Francisco, where they are to film "water stuff" in and around the Crocker yacht. Raymond West promises plenty of work for Charles Gunn, playing opposite Miss Barriscale. Such little things as diving off some impossible height to the water and climbing up the side of a burning yacht, a cannon to be fired in his face, and what is to be left of him to ride a runaway horse should not bother Mr. Gunn.

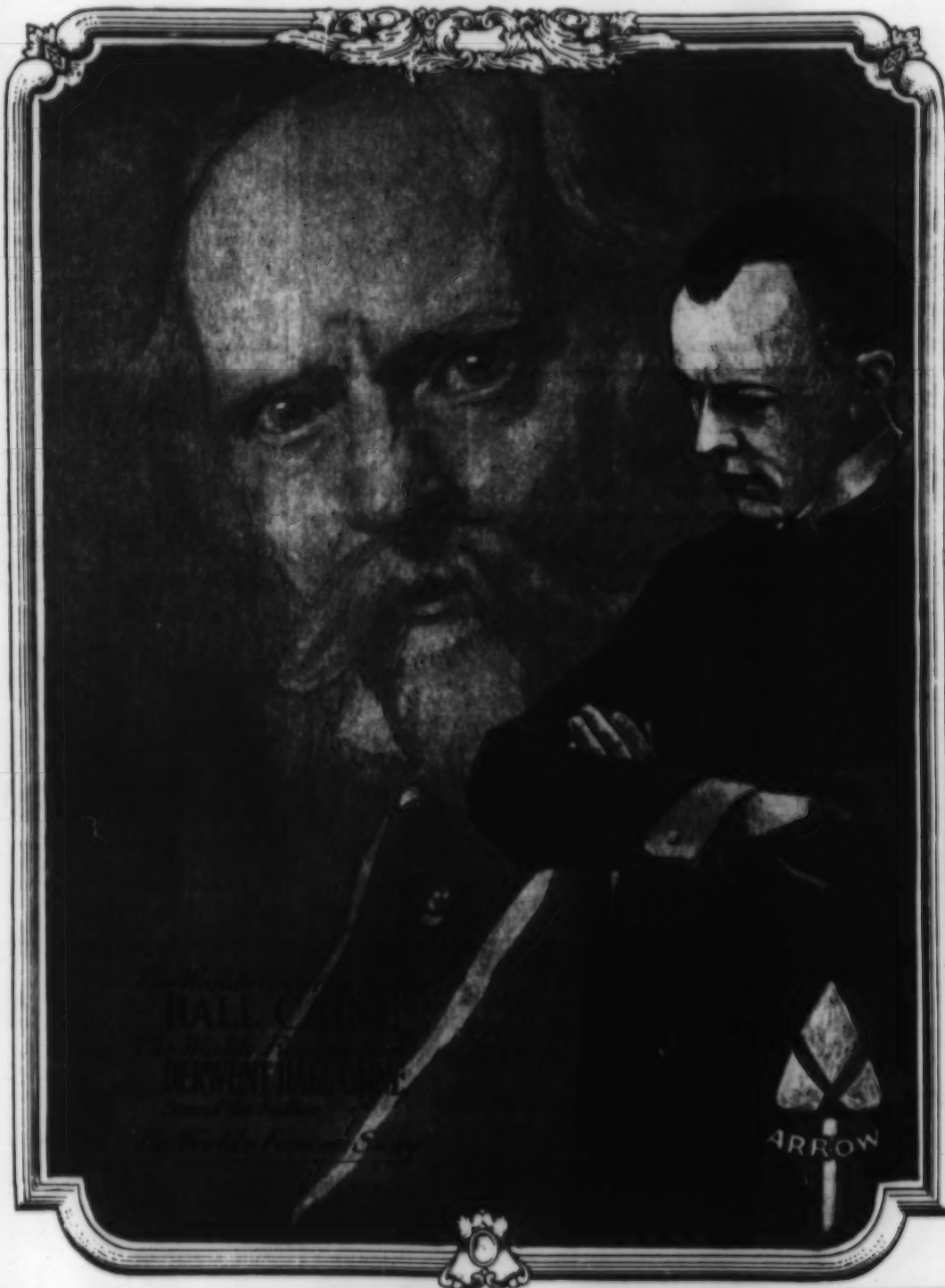
Beverly Griffiths, of the Universal, managed a unique affair. The Nestor Comedy Company, featuring Moran and Lyons, was the only photoplay company that was permitted to work at the course at Santa Monica when the Vanderbilt Cup race was run.

## FLORIDA ISLAND FOR MOVIES

With Japanese paper houses and Japanese effects of various kinds, Paul Gilmore, who plays the title role in "Experience," is preparing to transform an island he owns in Tampa Bay, Florida. It will be a Summer and Winter resort, with facilities for taking motion pictures according to the plans of the actor.

## "CIVILIZATION" IN COLUMBUS

The Knickerbocker Theater, Columbus, O., will have the Thomas H. Ince \$1,000,000 cinema spectacle for a three weeks' run, which will probably be extended. Every possible justice to the production will be done, and as the advance publicity and advertising has been very extensive, a record success is assured. The Ohio censors passed the film without a single elimination, and commended the lesson to humanity contained in the film.



## BEN WILSON

STARRING IN

The Classic Detective Serial

## "The Voice on the Wire"

Under direction of STUART PAYTON, who I know was sole producer of "20,000 LEAGUES UNDER THE SEA"

UNIVERSAL

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Featured Leading Man—Lubin Co.

Lead with Lenore Ulrich in Intrigue (Morosco Co.)

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Current Release—Kleins-Edison-Selig-Essanay—"THE HEART OF THE HILLS"

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# BURTON KING

**DIRECTING**

**MME. PETROVA**

## NEW PRODUCING ENTERPRISE

Samuel Goldfish Joins with Theatrical Interests in Forming Film Company

In association with Edgar and Archibald Selwyn, Margaret Mayo and Arthur Hopkins, Samuel Goldfish, erstwhile chairman of the Board of Directors of the Famous Players-Lasky Company, has organized a new motion picture producing company, to be known as the Goldwyn Pictures Corporation, with a capital stock of \$3,000,000, all of which has been subscribed for by the organizers and their associates.

Film rights to a large number of plays controlled by the members of the new company have already been obtained, and contracts with leading legitimate and screen stars and dramatists entered into.

who has been in the front ranks in the development of the stage along artistic channels.

Individually or jointly, Mr. Selwyn, his brother Archibald, his wife Marguerite Mayo—also a dramatist—and Arthur Hopkins, have been responsible for such well-known successes as "Within the Law," "Fair and Warmer," "On Trial," "Polly of the Circus," "Country Boy," "Under Cover," "Twin Beds," "Baby Mine" and others.

Mr. Hopkins, who all know who are familiar with things theatrical, is one of the foremost producers of the day, with a long list of unusual successes to his credit. His present Broadway production is "Good Gracious Annabelle."

Robert Edward Jones is the man who has created a sensation in the art world by reason of his scenic conceptions for the Rus-



(C) Underwood and Underwood, N. Y.  
**SAMUEL GOLDFISH.**



Wm. N. Y.  
**EDGAR SELWYN.**

The scenario department will be in the hands of Margaret Mayo and Edgar Selwyn, and the productions will be looked after by Arthur Hopkins, who will have associated with him Robert Edward Jones as art director. The officers of the company are Samuel Goldfish, president; Edgar Selwyn, vice-president—from the combination of whose names the new firm derives its title—and Crosby Gaige, treasurer.

Mr. Goldfish has occupied a prominent position in the moving picture field for several years past.

Mr. Selwyn, who is president of Selwyn and Company, is a dramatist and producer

### LATE JACK LONDON IN FILMS

The biggest scoop of the week in motion picture news circles is the work of Bertin E. Moisant, who filmed Jack London for *The Mutual Weekly* three days before he died. Mr. Moisant happened to be in the vicinity of Glen Ellen, where the London ranch is located, and, being a friend of the family, called upon the author. Jack London looked the picture of health, and the cameraman little thought that he was grinding out a picture of historic importance in the literary world because the journey into the shadow was so close at hand.

Jack London was pictured just as he lived—a hale, big-hearted fellow of God's great out-of-doors. He is shown driving a farm wagon, carrying his favorite horse, feeding his blue-ribbon pigs, and lounging about the ranch house where his recent stories were written. There are charming glimpses of home life, as pictured in the splendid companionship between himself and his wife. The author is shown as he helps her mount her horse and waves to her as she passes out of sight. And the last picture of all shows the author of "The Call of the Wild," and other red-blooded volumes that are truly American, as he holds a squirming, squealing armful of little pigs, whose antics cause him to laugh heartily.

The exclusive pictures are shown in *Mutual Weekly* No. 101.

### CLEO MADISON MARRIED

LOS ANGELES, CAL. (Special).—Cleo Madison, the Universal star, eloped Nov. 25 with Adoniran Peake, and they were married at the Mission Inn, Riverside, in the music room, where two years ago the bride of 1916 was the bride in the film play, "Trey of Hearts." Mr. Peake is the Pacific Coast representative of the Briscoe Motor Company.

### SNAPSHOTS ON SUBMARINE

Six of the crew of the steamer *San Bernardo*, from Philadelphia, had their pictures taken by a motion picture machine operator just before their ship was sunk by a submarine, according to a witness in the *Paris Temps*. The men were on board the submarine when the ship was blown up.

### COMEDY AT RIALTO

The Rialto introduced a novel entertainment this week in the form of an all-comedy bill, headed by Douglas Fairbanks in "The Matrimonial." This latest and wildest of the Triangle's Fairbanks features was supplemented by "Shanks and Chivalry," a Vitagraph burlesque on the E. H. Sothern picture just seen at the Rialto, and by the humorous classic, "One Round O'Brien," revived for the occasion. There were other pictorial features on the bill.

### MAKES FLYING START

Just as an evidence of the flying start that Kleine-Edison-Selig-Essanay has obtained, the New York exchange, under the management of W. E. Haynor, calls attention to the fact that on Wednesday, Nov. 29, his office records show that he had supplied two hundred and fifty theaters in his territory with special holiday programs for Thanksgiving Day.

### EXCHANGE MANAGER'S WIFE DIES

Word was received in New York, Wednesday, Nov. 29, that death had taken Mrs. Harry Bugle, wife of the manager for Kleine-Edison-Selig-Essanay Service at Cincinnati. Mrs. Bugle had presented her husband with a daughter a week preceding her death. Mrs. Bugle was a Newark, N. J., girl.

### UNIQUE CONDITION

Probably for the first time in motion picture productions, an American director who speaks only English, is directing photoplays for a famous comedian who speaks only foreign languages. The comedian is Max Linder, with Essanay. Linder has with him an interpreter, who "wirelessly" exchanges of conversation between the two.

### EDWARD GREENE IN ARGENTINE

In the interests of the South American Films Service Corporation, in Buenos Aires, Edward Greene, of the Mutt & Jeff Film Company left last week for Argentine. He will be film supervisor for the concern managing the shipments, etc.

## WITH THE MOTION PICTURE EXHIBITORS

### SCREEN STARS AT BALL FACE THROG OF ADMIRERS

From Five to Seven Thousand See Favorites at  
Exhibitors' Dance

If anyone has cause to complain of the results of the Exhibitors' Ball, given at Madison Square Garden Thanksgiving Eve, it is the "fan," the cords of whose neck may still be stiff from gazing at the stars assembled in the historic Garden. From five to seven thousand persons were there for the dance and virtually every person of screen importance was on hand, decked in the most effective attire, smiling, albeit a trifle nervous, perhaps, at the concentrated gaze of the multitude.

The grand march started at 12.30 A. M., and was led by Anita Stewart, and the league's president, Lee A. Ochs, followed by other celebrities, among whom were noted:

Earle Williams, Lucille Lee Stewart, Harry Fox, Pearl White, Dorothy Bernard, Alice Brady, Francis X. Bushman, Beverly Bayne, Violet Mersereau, Florence Reed, Grace Darling, Florence La Badie, E. K. Lincoln, Muriel Ostriche, Gordon Hunter, Viola Dana, Virginia Pearson, Sheldon Lewis, Maurice Costello, Jean Sothorn, Carlyle Blackwell and Ethel Grandin.

Undoubtedly the affair was a success financially as socially. Many "stanzas" were given and the producing companies vied with one another in novel offerings.

Besides the screen celebrities who were on hand were the following official New Yorkers: Borough President Marcus M. Marks, his secretary, H. W. Birnbaum; J. W. Adams, Borough President Douglas Mathewson, Eric H. Palmer, secretary of the President of the Borough of Brooklyn; Judges W. L. Ransom, Chas. W. Appleton, John A. Broderick, Wm. E. Wilson, Edgar J. Lawer, Edward Polak, Register; Herman W. Beyer, County Clerk; Edward Riegelman, Sheriff; from the License Bureau, Commissioner Bell, Deputy Ephraim Kaufman and Ed. Cullerton; J. L. Martin of the Mayor's office, Deputy Jos. Holwell, R. D. McIntyre, Andrew C. Troy, Assistant Tax Commissioner Chas. Frederick Adams, Dr. and Mrs. Henry Moskowitz and last but not least, Alderman and Mrs. Guttman, Chas. J. Moore, Harry Robitzek, Fred Smith, Edward V. Gilmore, Michael Stapleton and Mr. and Mrs. Tol.

Among the stars, officials and others were Mrs. Vernon Castle, Harry Fox, Grace Darling, Milton Sills, Warner Oland, Dorothy Green, Jane Grey, Betty Howe, Eleanor Blevins, Richard Stewart, Ralph Kellard, Mollie King, Leon Barry, Gladys Hulette, Florence La Badie, Doris Grey, William L. Sherrill, Dorothy Bernard, Herbert Blache and Mme. Blache, Jack Sherrill, Robert Connors, Jean Sothorn, Gertrude McCoy, Duncan McKee, George Terwilliger, George H. Wiley, I. H. Hartstall, L. F. Blumenthal, William Kikemeier, L. E. Atwater, W. C. Smith, Lee A. Ochs, Thomas Howard, Charles Haring, B. Lyons, Charles Steiner, Bill Haddock, C. R. Martineau, Gus Koenigswald, Otto Lederer, S. H. Trigger, George Le Guere, H. B. Warner and Theodore Marston.

Anita Stewart, Alice Joyce, Lillian Walker, Peggy Hyland, Dorothy Kelly, Eulalie Jensen, Arline Pretty, Mary Maurice, Katherine Lewis, Rose Tapley, Billie Billings, Ethel Gray Terry, Patsy De Forest, Adele De Garde, Mildred Manning, Julia Swayne Gordon, Clio Ayres, Earle Williams, Harry T. Morey, Marc MacDermott, Ewart Overton, Anders Randolph, William Dunn, Charles Kent, Thomas Mills, Don Cameron, Walter McGrath, Frank Daniels, Hughie Mack, Gordon Gray, William Shea, Charles Richman, Templar Saxe, Brinsley Shaw, De Jalma West, Nellie Anderson, Beatrice Anderson, Stuart Holmes, June Caprice, Theda Bara, Virginia Pearson, Viola Dana, Alice Brady, Clara Kimball Young, Mr. and Mrs. Sidney Drew, Adolf Zukor, Herbert Brenon, Arthur James, Frederick H. Elliott, Violet Mersereau, Mr. and Mrs. Richard Rowland, Lewis J. Selznick and William A. Brady.

The companies and individuals occupying boxes were: Screen Club, 1; Motion Picture Exhibitors' League of America, 1; Trade Review, 1; Metro, 8; Universal, 8; Pathe, 7; Simplex, 1; V. L. S. E., 1; Vitagraph, 4; International, 3; Essanay, 3; Sherman-Killott, 1; Monmouth Film Corporation, 1; Mutual Twenty-third Street Exchange, 1; General Film, 1; Mutt and Jeff, 1; Unicorn, 1; Nich. Power, 1; Herbert Brenon, 1; Moving Picture World, 1; The Morning Telegraph, 1; DRAMATIC MIRROR, 1; Feature Film Corporation, 1; Brook Film Corporation, 1; Frohman Amusement, 1; Loew, 1; Kleine, 1; Kalem, 1; the National Association of the Motion Picture Industry, 1.

#### STANLEY ASSOCIATION DINED

A dinner was given to the members of the newly formed Stanley Exhibitors' Association by Stephen V. Mathewson at the Bellevue-Stratford, Philadelphia, Dec. 8. Many celebrities of the executive and producing end of the business were in attendance.

# What are Superpictures?

The term **Superpicture** is a  
description—not the name of  
the product of any company

**SUPERPICTURES** will be unusual pictures, unusual in quality or subject or length, with unusual stars, unusual timeliness, or unusual box-office value.

**SUPERPICTURES** will be few in number—perhaps not more than twelve in any one year—chosen by impartial judges from the world's best product, without regard to the name of the producing company and without regard to the cost of the undertaking.

**SUPERPICTURES** will be confined to individual productions as distinguished from serials, or series, or travelogues, or news weeklies or any other productions of a continuous or semi-continuous nature.

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### OCHS HEARING GOING SLOWLY—EXECUTIVE SESSION HELD

No Report of Progress Made at Committee  
Meeting to Probe Charges

A further meeting to probe the charges brought against Lee A. Ochs, of a committee of the Exhibitors' League, was held last week at their headquarters, 218 West Forty-second Street. This and several other meetings have been devoted to the same purpose. Fleishman & Goldreyer were represented by their attorney, Tobias Keppler, and Mr. Goldsmith appeared for President Ochs of the local, Sam Trigger, who presided, was assisted by Robert J. Rubin. The hearing was scheduled to begin at 11 o'clock, but it was 11:45 when counsel and committee were off. The meeting lasted for over an hour and a half with all the trade press represented. Then objections were made on the part of some of the counsel to an open hearing and the reporters were given their passports. They were told that the committee would go into executive session and that a statement would be issued of what was accomplished. Much of the afternoon was consumed by the committee, but no report was issued except that a further hearing would be held the following Friday.

#### PICCADILLY WINS CASE

By a decision of Justice George A. Benton of the Supreme Court at Rochester, N. Y., on Nov. 28, the new Piccadilly Theater is held to be safe and in its construction to fulfill the building code. The court accordingly denied the application of John E. Wilcox, a contractor, who had begun action to compel the fire marshal and the commissioner of public safety to revoke the building permit of the theater. This is one of the largest and best equipped motion picture houses in Rochester.

#### EGG BOYCOTT AND FILMS

Commissioner Hartigan has received word from Samuel Trigger of the Exhibitors' Association of New York, that the organization is prepared to provide at its own expense slides bearing reading matter concerning the egg boycott for exhibition in all moving picture houses in New York, if Mr. Hartigan will furnish the material. The Commissioner is now scratching his head thinking up slogans for the campaign and educational matter for the slides.

#### NEW PICTURE THEATER

A new motion picture theater, the Avon, was opened Nov. 28 in Decatur, Ill. Mayor Dineen was one of the speakers. Mr. Allman is the owner. The first production was "The Fall of a Nation."

#### PARAMOUNT THEATER NEWS

The New Crescent Theater in Ithaca, N. Y., opened Nov. 27, showing Marie Doro in "The Lash." The New Crescent is under the same management as the Star Theater, Dr. Howe and Charles Hamer. Paramount pictures are to be shown. The house will seat 1,300 people. This house is one of the finest in the State and equipped with the most modern apparatus throughout, beautifully decorated, catering to the very best people. The policy will be photoplay features exclusively.

In order to offer the patrons of the Orpheum Theater, Yonkers, a special treat, Leo Brecker, manager of the house, booked a solid week of Paramount for the week of Nov. 27.

The Apollo Theater, owned by Hurlie and Seamon, at 125th Street, New York City, has inaugurated a policy of two days on each Paramount picture. The plan began Nov. 27. This house formerly ran a daily change, but found Paramount pictures worthy of a two-day run.

Tony Lally, manager of the Regus Theater, Binghamton, N. Y., is conducting a campaign of special advertising on Paramount pictures. He has posted the stock one-sheets in a great many store windows and is going after advertising strong. Mr. Burnham, manager of the Temple Theater of Cortland, N. Y., has recently taken over the Majestic Theater in Utica.

the season's most noteworthy offering—

Pearl White

the serial star of the world in the military mystery serial

# Pearl of the Army

All star cast.

Great and timely story by Guy McConnell  
advertised everywhere.

Produced by Astra  
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## HENRY KING

PATHE  
BALBOA  
STAR

DIRECTING Little Mary Sunshine Stories

Releases—"LITTLE MARY SUNSHINE"  
"SHADOWS AND SUNSHINE"

## NILES WELCH

Current Release  
"MISS GEORGE WASHINGTON"  
FAMOUS PLAYERS

What the Press says:

"Playing opposite Miss Clark is Niles Welch, a newcomer who puts over a performance that would do credit to one of more years. He plays the part to the hilt."—By George Bialecki in *The Moving Picture World*.

"Niles Welch is a most agreeable hero."—By A. S. S. in *The Dramatic Mirror*.

Winners at a Glance

1. Marguerite Clark
2. Niles Welch
3. Florence Martin

"Niles Welch (Cleverly Trafton), the supposed husband, portrayed his part wonderfully well, and I certainly liked this boy's acting."—By "Zit" in *New York Evening Journal*.

and those who pay their money to see Marguerite Clark and Niles Welch in 'Miss George Washington' will feel that they get value received, many times over. It has always been noticeable that Marguerite Clark inspires the best in whoever plays opposite her, but even crediting Miss Clark with the honors in this picture, Niles Welch as Cleverly Trafton surely was a cleverly handled role."—By George N. Murray in *Motion Picture News*.

"Niles Welch, as the young man who was 'roped in' as Miss Clark's husband, handled the juvenile character very nicely, registering a natural embarrassment at times which stood in beautifully. He is rather a good looking youngster and surely will make a most favorable impression from what is seen on the screen of his performance in this."—By Wild Gunning in *Wld's*.

Past Releases:

"Always in the Way".....	METRO
"Four Feathers".....	"
"The Royal Family".....	"
"Money of Stock's Nest".....	"
"The Yellow Struck".....	"
"The Film of Hate".....	"
"The Crucial Test".....	WORLD
"Behind the Veil".....	UNIVERSAL
"The Heart of a Child".....	"
"The Narrow Path".....	"

To Be Released:

"The Blomson and the Bee" (Colored).....	PATHE
"One of Many" (Featured).....	METRO

## ADELE LANE

Address care DRAMATIC MIRROR.

## EDWARD JOSE

ASTRA—PATHE

### FILM SALESMEN ORGANIZE

The first organization of its kind in New York, the Film Salesmen's Club was formed Nov. 25 at Wurlitzer Hall. After a preliminary discussion as to the purposes of the organization, the following officers were elected: Jack McNevin, president; Austin Interrante, vice-president; Emilie Bullwinkle, treasurer; Horace Fuld, secretary; M. Weisman, sergeant-at-arms. Having decided on the name Film Salesmen's Association, the meeting was adjourned, after first instructing the newly appointed officers to draw up by-laws, to be submitted to the members at the next meeting.

The charter members present were: A. Interrante, B. Frank, R. S. Clark, H. Fuld, E. A. Lappen, E. F. Johnston, J. Goldstein, H. M. Johnston, J. G. Hallett, A. H. Corn, H. Danto, H. Ginsburg, E. C. Bullwinkle, J. McNevin, W. C. Carter, J. B. Zimmerman, W. Lamb, H. J. Segal, J. Feibush, R. Perry, P. Smith, M. Weisman, M. J. Kronacher, W. J. Weisfeld, S. Rubenstein, M. Westebbe, J. Weinberg, H. Erickson, C. Saunders, C. Johnston, C. Rosengarten, J. Schwartz, B. Schwartz, H. H. Thomas, I. Goetz, M. Felder, F. Goldfarb, W. Roosevelt, J. Conlin, C. H. Zerner, E. J. Drucker, H. Stern, I. Stremer, J. Knoepff, J. Bellman, and W. G. Schmidt.

By courtesy of the World Film Company the projection room on the eighth floor of 126 West Forty-sixth Street was offered for the next meeting, which took place Tuesday, Dec. 5, at 5 o'clock.

### CONSIDER CENSORSHIP

SPRINGFIELD, ILL. (Special).—The local Associated Charities have found an original method of getting their work before the public by pressing the pictures into service. Realistic films, portraying the work of the Children's Home and the Municipal Woodpile, were shown at the annual meeting of the association.

### PARAMOUNTS FOR DEC. 18

During the past summer, Burton Holmes, the world's greatest traveler, took an extended tour through Canada, the first pictures of which trip will be released by Paramount Pictures Corporation, beginning Dec. 18, on which date there will be released the forty-sixth of the series of "Weekly Trips Around the World," conducted personally by Mr. Holmes, this one being called "Going to Halifax with Burton Holmes." It is a remarkable thing, but there is a custom of referring to travels in the eastern part of the United States and Canada as "going down East," but at the same time we always refer to a visit to Nova Scotia as "going up to Nova Scotia" or "up in Maine." If our journey happens to terminate in Maine. In this particular instance, Mr. Holmes asks us to "Go to Halifax," which is a phrase sometimes used by mild-mannered people in lieu of telling you to go to another place much further South and much warmer.

The Paramount-Bray cartoon contribution for this week, is from J. H. Bray, in which he animates his famous character, "Colonel Heeza Liar at the Vaudeville Show."

In the Paramount Pictographs for this week, four very interesting subjects are dealt with. "The Evolution of a Poster," "Experiments in Lip Reading," "Turkey Punching," and "Holiday Resorts of Italy."

The single-reel comedy will be the second of the Kieffer Komedies in which Victor Moore, the former Laasy star will be featured.

Special exhibitor's aids have been issued with all of these pictures on the Paramount program, together with the single-reel features.

Frank McIntyre, one of the biggest stars of the past few years, will make his screen debut in the Famous Players production of "The Traveling Salesman," the week of Dec. 18. During this same week, Paramount will also release the Pallas production of "The Right Direction," in which Vivian Martin is starred.

### "MISS JACKIE" POSTPONED

"Miss Jackie of the Navy," the Mutual Star Production featuring Miss Margarita Fischer, announced for release Nov. 30, has been postponed to the week of Dec. 11.

The release dates of the entire Margarita Fischer series have been set back two weeks from the dates already announced.

"Miss Jackie of the Navy" will be followed by "The Butterfly Girl," "The Devil's Assistant," "A Knight at Tarquini," and "Birds of Passage."

### OBTAINING RIGHTS TO "DEEMSTER" NO EASY TASK

But Arrow Film Has Finally Concluded  
Negotiations with Author

After considerable difficulty Arrow Film Corporation has succeeded in closing arrangements whereby exclusive picture rights to "The Deemster" are obtained from Hall Caine, the Manx author. The trouble arose over the fact that the war and English censorship interfered with negotiations. It was impossible for Mr. Caine to come to America, and business deferred Mr. Shallenberger from going to England, consequently negotiations had to be carried on by Hall Caine's son, Derwent Hall Caine. A representative of Mr. Caine made arrangements here, then went to the Isle of Man and completed the transaction with Hall Caine.

Another great difficulty was experienced when the representative attempted to bring the location photographs to America. In order to have the production authentic it was necessary to take a great many photographs at the instigation of the author on the Isle of Man. When Hall Caine wrote "The Deemster" he had certain locations in mind, and the Arrow Film Company's representative made photos of these under Hall Caine's personal direction. The aid of the American Consul had to be enlisted to get the photographs through censorship as graphic plans and panoramic views accompanied them. When the representative finally succeeded in getting his material through customs a great deal of time was spent searching for similar locations in the States. Finally it was decided that the only place on the American continent which faithfully portrayed the scenic requirements of the Isle of Man was Block Island.

A staff of carpenters and masons was sent to the island and the replica of a Manx village was built, following the plans and specifications faithfully. The houses used in "The Deemster" were constructed of stone and concrete throughout, and after the picture was finished they were sold to the inhabitants of Block Island. The interiors were not made in a studio but were actually taken at Block Island in the special houses constructed for the purpose. "The Deemster" is absolutely realistic and authentic, and the locations had been selected and passed by Hall Caine, the author, to whom photographs were sent for O. K. before the actual work on the picture began.

## GEORGE FITZMAURICE COMBINES ART WITH BUSINESS ACUMEN

Astra-Pathe Director Tells Something of His Ideas and Methods of Work

George Fitzmaurice, director for Astra, producing for the Pathe Company, possesses what is probably a unique record in directorial circles—he has never as yet turned out a picture that has proved a failure. Anyone who is familiar with the film business, particularly from the angle of direction, will appreciate the significance of this. It means either one of two things, or perhaps a combination of both: good luck and rare ability. To this might also be coupled business acumen or judgment. A conversation with Mr. Fitzmaurice satisfies one at once that whatever part luck may play in his achievements, he is gifted with keen insight into the requirements of the screen and, in addition, possesses an artistic perception which is rare even in these days of advanced directors.

"It resolves itself to this," declared Mr. Fitzmaurice the other day, "a picture to be a success must have a good story. This much being granted, the director must be able to invest it with the atmosphere necessary, set it properly, and infuse into it that all important quality—human, or heart, interest. To my mind, the story is not only paramount, it is essential. As to stars, I would prefer to have good players, suited to the roles, regardless of their claims to stellar rank. However, nowadays one is obliged to employ stars to a large extent."

"I believe," he continued, "that the director who is wise will not waste his time on minor scenes, or even important ones, if they can be handled as well by a subordinate. The man in charge of a picture, as in my case, where it is all up to me, can more profitably employ himself a good part of his time in thinking, planning, and so on. The director in chief who gives all his time to the details of direction is very much in the same position as the business man who attempts to write his own letters to save the salary of a stenographer."

"The commercial aspect of a picture must always be considered," asserted the director. "This need not imply that a picture may not be artistic and still be successful. Indeed, it is quite evident that the more artistic a picture is made, the more likely it will be to meet with favor. But I do not believe that all the artistic work in the world will make a poor story a good photoplay. Neither does it follow that a successful dramatic production will invariably be a successful screen play. There are many instances which prove the contrary to be the fact."

"What would you consider an ideal motion picture?" was asked.

Mr. Fitzmaurice smiled. "There you ask an exceedingly difficult question. It

involves once more the commercial aspect. The ideal picture, I presume, would be the one which brought the greatest returns. However, I may reiterate that a good story, with heart interest and, above all, fidelity to real life, is the ideal material for the director. That is the essential thing—to portray life as it is. It's what we are all striving for. Certainly, there be no advantage in wasting time and money on turning out a picture that is unlike any phase of life with which the public is likely to be familiar."

"How about leaving a good deal to the imagination, rather than depicting every detail?"

"You must remember," replied the director, "that the attendance at picture theaters is made up of all kinds and conditions of people. Remember, also, that a picture is not only made for exhibition in New York, but in Oshkosh and in every town and hamlet in the country. As a rule, I think it is necessary not only to give the public good food in a picture, but to 'chew it' for them as well. I do not think the salacious picture has any value. Sometimes a weak play is bolstered up by the introduction of some such episodes, but it is a poor policy. The proof is that the favorite plays of the screen have been clean and wholesome, and the best beloved players are those who have never taken an offensive role."

Mr. Fitzmaurice, even if his record did not prove the fact, gives the immediate impression of being an indefatigable worker, interested in his work, which would follow naturally, and, while of artistic temperament, well balanced and gifted with a sense of commercial values. The combination is, with all due respect to Mr. Fitzmaurice's modest depreciation of his own qualifications, a decidedly rare one, as intimated in the beginning of this article. During his association with Astra and Pathe he has turned out a great many photoplays, each of which possessed distinct features, evidencing care in direction. It is not surprising, therefore, that with all the changes that have been going on when directors, players, and others have been sitting about until the effort to keep track of them has in itself been no small one, George Fitzmaurice has remained steadily at his post. Since it is known that this has not been for the lack of offers, sometimes of a very flattering nature, it indicates clearly that the company with which he is connected is also managed by men with business acumen, who, knowing his value, have retained his services in the face of all attempts of other concerns to engage them.

## "BROADWAY JONES" IS FIRST GEORGE COHAN FILM

Will Be Released Through Artcraft in February as Announced

George M. Cohan announces that he has started work on production of "Broadway Jones" which will be released through Artcraft in February.

"Everyone to whom I have told my decision to appear in 'Broadway Jones' for my debut in motion pictures has told me that the selection could not have been better," said Mr. Cohan while discussing his plans, "so I guess it's the right play at the right time. We are starting in to work immediately. Personally, I think 'Broadway Jones' ought to make a fine photoplay as there is a lot of action, and the scope of the story extends over a period of time just long enough to be told in the allotted space of time."

When Mr. Cohan had made his decision he communicated with Walter E. Greene, president of Artcraft Pictures Corporation. Mr. Greene notified the Artcraft exchanges throughout the United States that the picture would be ready for distribution to exhibitors in February. It will be the third release through the Artcraft channels, the others being Mary Pickford productions, "Less Than the Dust," which was publicly shown last month, and "The Pride of the Clan," which Miss Pickford has just completed for release in January.

When produced at the George M. Cohan Theater, Broadway and Forty-second Street, three years ago "Broadway Jones" proved to be the biggest popular success in which Mr. Cohan ever appeared. He wrote it himself, staged it himself and played the stellar role. In the new studio where he will make his productions for the Artcraft service, he will be supreme, working hand in hand with his director. He will write the screen version himself, supervise the acting and in all particulars make the adaptations necessary to transform one of the best of modern dramatic stories to the more quickly moving medium of motion pictures.

Mr. Cohan said he would announce the cast of the play soon.

FLORENCE TURNER, the popular actress, who has recently been seen in a series of Mutual Star productions, has returned to the United States after an absence of two years. She arrived on Sunday, Nov. 12, with her director, Larry Trimble.

## IN THE STUDIOS

ROBERT WHITTIER, Metro leading man, has discovered a new cure for a cold. All the afflicted person has to do is to dive into twenty feet of cold water, he says. Mr. Whittier knows, because he tried it himself before prescribing it.

LITTLE MARY SUNSHINE, once known as Baby Marie Osborne, is getting press notices all over the country of a kind apt to turn the head of an older star than this chubby infant.

ONE of the sensations for which motion picture fans may look forward is the "Great Flying Girl Act" in Margarita Fischer pictures third Mutual Star production, "The Butterfly Girl," in which Miss Fischer and Della Pringle are suspended fifteen feet over the heads of every one else in the picture on wires. "Flying on wires through the ether will soon take the place of bridge for a feminine sport," says Miss Fischer.

ADMIRERS of Viola Dana, the popular Metro star, who have asked her for photographs during the past year, will receive ten thousand Christmas cards personally inscribed by the actress. Miss Dana took a week's vacation after completing the Metro-Columbia feature, "Threads of Fate," and the greater part of it was devoted to inscribing greetings on Christmas cards and instructing her secretary in the addressing of the envelopes.

AMONG THOSE who have been showered with congratulations as a result of their masterful work toward the success of the Frohman Amusement Corporation's extraordinary release, "The Witching Hour," Anthony Kelly, the author of the photoplay version, was in the foreground.

C. GARDNER SULLIVAN, most prolific and probably the most successful photoplaywright of the day, is in New York on what was supposed to be a vacation—the first in two years.

# TRIANGLE

RELEASES FOR WEEK OF DECEMBER 10

DOUGLAS FAIRBANKS

IN

## "THE MATRIMANLAC"

FINE ARTS

A romping, rollicking, joyous play. The kind that has made Douglas Fairbanks one of the greatest stars on the long list of Triangle celebrities.

With Fairbanks dashing through the scenes of this rapid-fire picture in a veritable kaleidoscope of fun and thrills, there is not on moment free from breathless excitement and laughs.

FRANK KEENAN with MARGERY WILSON

IN

## "THE SIN YE DO"

KAY BEE

"There is a girl in the Tombs accused of murder, and I am going to defend her. That girl is my daughter. Grant me the time for her defense, and I will make any reparation that you demand of me. This I promise, so help me God!" There has never been a play released by Triangle more replete with thrills, heart-throbs and gripping situations than this.

KEYSTONE COMEDIES

The name "Mack Sennett" on these two comedies means wholesomeness and bushels of FUN.



## Walter Wright

Producer—Keystone Pictures

Cannon Ball  
Saved by Wireless  
Dixie Heights and Daring Hearts  
Love Comet  
A la Cabaret  
Dollars and Sense



## EDMUND LAWRENCE

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## NATIONAL ASSOCIATION ACTIVITIES



### ALL-STAR FILMS FOR ASSOCIATION Manufacturers to Furnish Cutouts from Great Pictures—Other News of Interest

A new idea promising no little gain to the organization was mapped out Nov. 29 at the directors' meeting of the National Association, when a committee was chosen, consisting of Wm. A. Brady, P. A. Powers, Arthur James, Samuel H. Trigger and Louis L. Levine, to assemble the series of all-star films to be shown in the theaters of the country for the profit of the Association. The manufacturers who are members of the Association have offered to furnish cutouts from all their great pictures, and these will be assembled in five or more reels, each complete in itself and showing "How the Stars Make Love," "Great Facts of Great Stars," "Funny Scenes With the Funny Stars," "Movie Stars and Daredevil Feats," "Great Thrills," etc. These reels will be rented to exhibitors and will be shown all over the country.

It was decided that the regular meetings of the board of directors should be held quarterly, the first to be held in March, 1917, on a date to be set by President Wm. A. Brady.

The board voted to join the National Fire Protection Association and was extremely interested in the verbal report of the meeting of the Fire Prevention Regulation and Insurance Committee, which was held on the previous Tuesday. Executive Secretary Elliott was appointed as a committee of one to confer with the National Association and manufacturers regarding the co-operation of the National Association of the Moving Picture Industry with it in its plans for national education for the conservation of all the industrial resources in the United States. The immediate request of the manufacturers is that the set of ten slides containing the text of some of their educational posters be used in the motion picture theaters of the country.

A resolution of the Authors' League of America regarding the Sunday closing question was read and received with appreciation. The text of this resolution was as follows:

"Whereas, the executive committee feels that a closing of motion picture houses on Sundays affects the interests of many members of the Authors' League who are engaged in writing for motion pictures; and

"Whereas, in the opinion of the executive committee, the Sunday opening of motion picture houses has not injured the community morals, but has rather tended to improve them, now, therefore, be it

Resolved, That it is the sense of the

executive committee that the Authors' League of America, Inc., should exert its full influence against closing of motion picture houses."

The Authors' League was the first of the big organizations interested in the industry to affiliate with the National Association. Yesterday charters of affiliation were issued to the Slide Manufacturers' Association and to the Association of Motion Picture Advertisers, Inc. The secretary also informed the directors that similar action was about to come from the Society of Motion Picture Engineers, and that other organizations of a relative position in the industry would soon be forthcoming. The report of Treasurer J. E. Bruloutour showed an exceedingly prosperous condition in the association's treasury, indicating that the organization work has produced very substantial returns in a financial way, and that the association is taking care of itself thoroughly.

Executive Secretary Frederick H. Elliott's report showed that in the brief life of the National Association its membership has increased to 23 producing companies, with prospects of having at least 60 per cent. representation by the first of the year. There are 10 distributors, 17 of the most important supply and equipment houses and over 100 individual members.

A number of important issues were taken up and referred to the executive committee with power to act. President William A. Brady, director general of the World Film Corporation, presided at the meeting and the following directors were present: William L. Sherrill, president Frohman Amusement Corporation, New York; Adolph Zukor, Famous Players-Lasky Corporation; Maurice A. Choyenski, Newberry Theater, Chicago, Ill.; Thomas Furness, Brunswick Amusement Company, Duluth, Minn.; Frederick J. Harrington, Pittsburgh, Pa.; Peter J. Jeup, Detroit, Mich.; Frank J. Rembusch, Shelbyville, Ind.; Samuel H. Trigger, Tremont Theater, New York; A. P. Tugwell, Los Angeles, Cal.; Donald J. Bell, Bell & Howell Co., Chicago; J. E. Bruloutour, Eastman Kodak Company, New York; J. H. Hallberg, New York; Hiram Abrams, Paramount Pictures Corporation, represented by Kenneth Hodgkinson; Walter W. Irwin, V. L. S. E., Inc., New York; P. A. Powers, Universal Film Company; Richard A. Rowland, Mero Pictures Corporation, New York; Fred J. Beecroft, New York Dramatic Mirror, New York; F. C. Gunning, Times Building, New York; Arthur James, Metro Pictures Corporation.

#### ADVISORY COMMITTEE WORK

Interesting reports were made to the board of directors of the National Association of the Motion Picture Industry at its meeting on Nov. 29 on the organization of new advisory committees.

Jack Judge A. P. Tugwell, of Los Angeles, and Thomas Furness, of Duluth, reported that the only difficulty they had had was due to their own misunderstanding of the regulations and dues as applied to branch exchanges.

#### HIGH COST OF LIVING SHOWN

That David W. Griffith, who produced two of the leading big films, has been enlisted to help reduce the high cost of living was announced by Joseph Hartigan, Commissioner of Weights and Measures, last week. Mr. Griffith has consented to make a film showing how foodstuffs are handled from farmer to consumer. It is said that he will make clear the evils of "food gambling."

#### DEDICATE NEW ORGAN

Two months, Ia. (Special).—The Garden Theater dedicated its new \$15,000 Kimball pipe organ on Thanksgiving. This fine instrument is of the latest type of organ construction and contains, in addition to an unusual number of orchestral units, echo, chimes, trapa, etc. It is so arranged that the echo and chimes may be heard in the lobby, the echo organ being cunningly concealed behind a silk panel which is painted in harmony with the entire decorative design. It has taken a year for the organ to be built, it being after an improved model which Manager Blank and Organist Arthur Hayes have arranged after visiting the finest organs in the country. In addition to pipe organ recitals there is an orchestra of eight pieces. "Canned music" is taboored at the Garden, the pipe organ and orchestra alternating during the twelve hours that the theater is open daily. Press Representative John Shipley secured a large amount of space in the local dailies on the new pipe organ.

#### TO FIGHT CENSORSHIP

Representation of the motion picture interests before State legislatures where the question of censorship will come up this winter will be in the hands of the executive committee of the National Association of the Motion Picture Industry. This was decided at the meeting of the board of directors of the association on Nov. 29.

The situation was brought to the attention of the board by William M. Seabury, general counsel, who made a report of his investigation of the situation and recommended the steps advisable at this time.

The board has taken up the burden of the censorship fight throughout the country, and as far as it is possible, the National Association will represent the united interests before legislative committees. The National Association went on record two months ago as opposed to all forms of censorship, and it is being looked to to carry out the fight.

Not only will proposed censorship be handled, but a well defined plan was worked out for the States where censorship now exists, with a view to procuring repeal this winter. This plan will include co-operation between the National Association, the Exhibitors' League of America, and the League's State branches.

#### AS TO DEPOSIT SYSTEM

The vexed question of the advance deposits now required of exhibitors by many of the leading distributing companies had its findings during the Thanksgiving week meetings of the National Association of the Motion Picture Industry.

The producers', distributors', and exhibitors' branches met after the close of the meeting of the board of directors of the National Association. After a general discussion, pro and con, it was agreed that the exhibitors' branch, which is made up of the membership of the Exhibitors' League of America, formulate what it holds would be a fair plan, to be submitted in writing to the distributors.

## PHOTOPLAY FEATURES ON THE MARKET

Paramount Program		Famous Players	
Date	Title	Star	Star
Dec. 4	A Coney Island Princess—Drama	Irene Fenwick and Owen Moore	
Dec. 18	Traveling Salesman—Comedy	Frank McIntyre	
Dec. 25	Snow White—Fairy Play	Marguerite Clark	
Jan. 1	The Slave Market—Drama	Pauline Frederick	
Jan. 8	Great Expectations—Drama	Louise Huff and Jack Pickford	
Dec. 11	Oliver Twist—Drama	Marie Doro	
Dec. 14	Victoria Cross—Drama	Lou-Tellegen	
Jan. 4	The Evil Eye—Drama	Blanche Sweet	
Jan. 11	A Mormon Maid—Drama	Mae Murray	
Dec. 21	The Right Direction—Drama	Vivian Martin	
Dec. 7	The Road to Love—Drama	Lenore Ulrich	
Dec. 28	The Redeeming Love—Drama	Kathlyn Williams	
		Thomas Holding	
PATHE GOLD ROOSTER FEATURES			
Thanouser			
Dec. 17	King Lear—Drama	Frederick Warde	
Dec. 31	Joy and the Dragon—Drama	Little Mary Sunshine	
Jan. 7	A Modern Monte Cristo—Drama	Vincent Serrano	
Astra			
Dec. 10	The Challenge—Drama	Charles Gotthold, Montague Love, and Helen Chadwick	
Greater VITAGRAPH V. L. S. E., INC.			
Dec. 4	Rose of the South—Drama	Peggy Hyland and Antonio Moreno	
Dec. 11	The Enemy—Drama	Peggy Hyland, Ewart Overton, and Charles Kent	
Dec. 18	Whom the Gods Destroy—Drama	Alice Joyce, Harry Morey, and Marc MacDermott	
Dec. 25	The Ninety and Nine—Drama	William Courtenay and Lucille Lee Stewart	
Jan. 1	The Soul Master—Drama	Earle Williams	
Jan. 8	The Man of Mystery—Drama	E. H. Sothern, Charlotte Ives	
BRADY—WORLD			
Dec. 4	All Man—Drama	Robert Warwick and Mollie King	
Dec. 11	The Rise of Susan—Drama	Clara Kimball Young	
Dec. 18	The Rise of Susan—Drama	Clara Kimball Young	
Dec. 25	The World Against Him—Drama	E. K. Lincoln and June Elvidge	
Jan. 2	A Woman Alone—Drama	Alice Brady	
Jan. 9	On Dangerous Ground—Drama	Gail Kane and Carlyle Blackwell	
UNIVERSAL RED FEATHER			
Dec. 11	The Morals of Hilda—Drama	Lola Wilson	
Dec. 18	Mixed Blood—Drama	Claire McDowell and Ray Stewart	
MUTUAL			
AMERICAN			
Dec. 4	The Valley of Decision—Drama	Richard Bennett	
Dec. 11	Lonesome Town—Comedy-Drama	Kolib and Dill	
FISCHER			
Dec. 11	Miss Jackie of the Navy—Drama	Margarita Fischer	
TRIANGLE			
Fine Arts			
Dec. 9	The Wharf Rat—Drama	Marah-Harron	
Dec. 16	The Matrimaniac—Com. Drama	Douglas Fairbanks	
Dec. 23	The Hellcat at Coffee Dan's—Drama	Bessie Love	
Kay-Bee			
Dec. 9	Bawba O'Blue Ridge—Drama	Bessie Barriscale	
Dec. 16	The Sin Ye Do—Drama	Frank Keenan	
Dec. 23	A Gamble in Souls—Drama	Dalton-Desmond	
BLUEBIRD			
Dec. 4	The Sign of the Poppy—Drama	Gertrude Selby	
Dec. 11	The Price of Silence—Drama	Dorothy Phillips	
Dec. 18	A Christmas Carol	Rupert Julian, Francella Birmingham, Agnes Vernon	
Dec. 25	The Shriveled Soul	Myrtle Gonzales, Val Paul	
Jan. 1	Flowers of Doom	Cleo Madison	
METRO Pictures			
Roife			
Dec. 11	The Stolen Triumph—Drama	Julius Steger	
Dec. 18	The Awakening of Helena Richie—Drama	Ethel Barrymore	
Popular			
Dec. 4	The Black Butterfly—Drama	Madame Petrova	
Yorke			
Dec. 25	Pidgin Island—Drama	Harold Lockwood and May Allison	
K. E. S. E. SERVICE			
Essenay			
Dec. 4	The Breaker—Drama	Bryant Washburn, Nell Craig	
Dec. 18	The Phantom Buccaneer—Drama	Richard Travers	
Dec. 25	The Truant Soul—Drama	Henry Walthall	
EDISON			
Dec. 11	A Message to Garcia—Drama	Mabel Trunnelle, Robert Coppeness	
Jan. 1	The Last Sentence—Drama	Marc McDermott, Mirian Moskowitz	
ART DRAMAS, INCORPORATED			
Dec. 11	Whose Taketh a Wife—Drama	Jean Sothern	
Dec. 14	The Lash of Destiny—Drama	Gertrude McCoy	
Dec. 18	The Rainbow—Drama	Dorothy Bernard and Jack Sherrill	
FOX FILM CORPORATION			
Dec. 11	Battle of Life—Drama	Gladys Coburn	
Dec. 18	Island of Desire—Drama	George Walsh	
SPECIAL AND STATE RIGHT FEATURES			
FROHMAN			
Oct. 1	Conquest of Canaan—Drama	Jack Sherrill, Edith Tallaferra	
Nov. 1	The Witching Hour—Drama	C. Aubrey Smith	
ARTCRAFT			
Nov. 6	Less Than the Dust—Drama	Mary Pickford	
	The Pride of the Clan—Drama	Mary Pickford	
SELENICK			
Nov. 1	War Brides—Drama	Alla Nazimova	
Nov. 1	The Foolish Virgin—Drama	Clara Kimball Young	
Nov. 1	Panther—Drama	Norma Talmadge	
Dec. 1	Vera, the Medium—Drama	Kitty Gordon	
Dec. 1	The Argyle Case—Drama	Robert Warwick	
HARPER FILM CORPORATION			
SERIALS or Series			
Nov. 6	Loss of the Lumberlands—Signal Mutual		
Nov. 13	Beatrice Fairfax—International		
Nov. 20	Crimson Stain Mystery—Consolidated		
Dec. 11	Scarlet Runner, "The Missing Chapter"—Vitagraph		
Nov. 20	Yellow Menace, "Aeroplane Accident"—Unity		
Nov. 27	Scarlet Runner, "Gold Cigarette Case"—Vitagraph		
Dec. 10	The Shielding Shadow, "The Great Sacrifice"—Pathe		
Dec. 10	Pearl of the Army, "Found Guilty"—Pathe		
Dec. 13	Giri from Frisco, "The Stain of Chuckawalla"—Kalem		
Jan. 1	Patricia—International		

# THE PERISCOPE

There can be too much of a good thing—even in the films—as Reggie Morris, Triangle Keystone actor contends. It seems that in a recent picture he has had numerous scenes with Cecile Anderson, wherein the gentle art of occupation played a leading part. And Reggie has only been married a little while. There's the rub. He is dead afraid that when Mrs. Morris sees that picture there will be trouble; the dainty Cecile is dubious, too, and declares she is no "vamp." But the heartless director has paid no attention to their complaints and the kisses will remain in the film.

We consulted Annette on the matter. Annette is romantic, and though she vouchsafed no word at the time, on the following day we received a mauve message daintily perfumed with the following effusion enclosed:

"A kiss may be nothing divided by two—That's the way they explain it to me; But you'll find it a horse of a different hue.  
If you try to divide it by three."  
Save for the metaphor, it isn't so bad at that.

Rube Miller, it is related, collects bits of wardrobe once belonging to famous comedians. He has a pair of shoes which once adorned the pedal extremities of Billy Emerson; a hat that once rested upon Tony Pastor's head; a vest of Dan Daly's, and a coat of Sara Kendall's. Now, if the Vogue-Mutual comedian can only collect a pair of trousers he will be pretty well fixed.

We spoke of this to George Pardy, the truculent poet. It is a little known secret in George's past that he once served as master of a scow on old Lake Michigan, and despite his efforts to conceal it, the nautical phraseology will still creep into his discourse. Hitching his trousers, Captain Pardy said: "Why, scuttle me for a deck swabbing jib cutter, I think that's a mighty good plan. I once tried collecting wearin' apparel an' I such like, but they caught me at it an' I had to lay to. O' course, I wasn't so all-fired particular about who the seachest belonged to that I collected the things from, an' I wasn't lookin' for old togs. But keel haul me for a seagoing son of a rum puncheon if I could get away with it."

So saying he ambled away in the general direction of Forty-eighth Street.

Raymond Hatton is peevish and well he may be, for this well-known Lasky actor has never yet, in all his two years' experience at that studio, had a love scene. Never has he had a flirting-eyed ingenue's arm steal slowly about his neck as they gradually "fade out." Never has he been able to impress upon the alabaster brow of some fair star a chaste salute. Every time he is handed a new part he says, with a lingering, loveless note in his voice: "Has it got a love scene in it?" We protest. This is unfair and opposed to union rules. But a brilliant idea occurs—why can't he be loaned for just one picture to the Keystone outfit and given one of Reggie Morris's roles? Then everybody would be happy!

Since screen love isn't love at all, And "fades out" all too soon;  
It seems a shame that Raymond's never Given time to spoon!  
Perhaps they fear he might "dissolve" In tears, if some fine day  
They gave to him the chance to make Love in the same old way.

On Thanksgiving Eve the Kalemites in Jacksonville returned to the speaking stage for a one-night stand. They appeared as the headline attraction at a church benefit in St. Augustine. In a sketch, "A Night at the Movies," George Larkin and Ollie Kirby gave an exhibition dance; others appearing were Director Robert Ellis, William McKay, Mary Taylor-Ross, Storm Bayd, Fred Schierbaum, O. A. Zangreili, and T. Justin Dow.

Oh, we love to get back to the footlight's glare  
Once in a while, just once in a while!  
There's joy in just watching an audience stare

Once in a while, just once in a while!  
Though the violet rays of the film studio  
Have dimmed the effulgence we knew long ago.

Still we like to appear in a "regular" show  
Once in a while, just once in a while!

Recently Irene Fenwick did some side-show scenes at Coney Island for the Famous Players picture "The Coney Island Prisoner."

## G. VERE TYLER WRITES NOVEL

G. Vere Tyler, author of a number of photoplays, including "The Wax Model," a forthcoming feature of the Paramount program starring Vivian Martin, has written a novel, entitled "The Superlative Masculine." It is published complete in the December number of *The Smart Set*, and is said to contain screen possibilities.

cess." The proprietor of one of the local attractions happened by and espied the fair Irene. He called her to one side and in a confidential whisper, sifted through a fierce and untamed mustache, said:

"Kid, you're there with the glad countenance! There's too much class to you to be pullin' this stuff. Get out of that game and break into Broadway. Take it from me, little one, that's your game, and I'm for you any time you start."

Miss Fenwick is thinking it over. Incidentally, it may be news to the Coney Island king that she is one of the foremost stage and screen stars.

They say that when Max Linder, the French idol, arrived in America to do comedy roles for Essanay he first apologized for not having arrived in time to vote for Henry B. Walthall for president of the United States.

"But," said Mr. Spoor, "he wasn't a candidate."

"Parbleu," cried Max, disappointedly. "I thought he was."

Newhall, Cal., where Tom Mix and his band of punchers were wont to keep things humming, is sunk in gloom, for the outfit has departed for the Los Angeles Selig studio, according to latest reports from the Far West. It is rumored that the flag was at half-mast and the public buildings draped in mourning when Mayor Sheriff Mix said farewell to Newhall. But even the animals at the Selig zoo are wearing expansive grins and things around the City of the Angels are said to have livened up considerably since the bunch arrived.

"It's a sure and day for us, boys," said a puncher old and gray;  
"I reckon we all ain't much use, since Mix's goin' away."  
The old place never'll look the same without his smilin' phis—  
But 'tain't no use of kickin', 'cause old Tom, he knows his bis!

If the so-called "high brows" think there is no culture in the ranks of the screen actors, let them consider Mary Taylor of Metro-Columbia, who, besides being a pretty blonde dame, is so advanced in her tastes for literature that she regards Epictetus as her favorite author. Every night, before retiring, she religiously reads from the "Encheiridion." Whether she does this for a soporific or because she really finds enjoyment in the reading deponent sayeth not. However, come to think of it, the old chap wasn't so behind the times, at that. It was he, if memory serves, who wrote:

"Why, then, do you walk as if you had swallowed a ramrod?" And also:  
"Were I a nightingale, I would act the part of a nightingale; were I a swan, the part of a swan."

John Maurice Sullivan plays a disagreeable role in a new photoplay from Metro-Popular Plays and Players in which Madame Petrova starred. He looked so pleasant when Robert North and Edward Lawrence, manager and director of the Rolfe studios, respectively, first met him that there was serious doubt as to his fitness for the part. Finally they called cameraman George Hill and made some test pictures, after telling Sullivan to look as mean as he could. Madame Petrova had recommended him, and so to justify her judgment, told him to do his best. The result was entirely satisfactory.

This puzzled us a bit, until we learned that back in Mr. Sullivan's past he had once been a cub reporter. That explained it. All he had to do, doubtless, was to think of his old city editor in order to look like a second edition of Beasly himself. Out of depths of experience we speak—but, as Kipling says, "that is another story."

Pauline Frederick has gone South, but don't be alarmed—it is all in her day's work. She is doing a picture for Famous Players, the entire action of which takes place in the South, so they sent the star to Cuba. This marks the first move in the Winter's southern exodus.

The statement that Harry King Tootie, publicity man for the Gaumont-Mutual Company, was thinking of taking down his fur-lined coat (without which no press agent would be complete) from the mothballs in the garret this month, which found its way into the press recently, was not correct. Mr. Tootie informs us that his fur-lined coat has been at the tailor's all Summer, and he cannot get out until he saves up \$22 to pay the rent.

BABY LILLIAN WADE, one of the first screen children to become famous, and probably the first child to appear in animal pictures, has again joined the Selig Polyscope Company. Her absence from the screen and application to her studies seems only to have broadened her art, and she is to-day a finished little artist.

## PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

C. Gardner Sullivan visited Chicago the other day and was interviewed by Louella O. Parsons; her article is interesting to script authors, real and near. "The time when we wrote single-reel scenarios, sold them for twenty dollars, and did not even have the satisfaction of seeing our names on the screen, is past. It is numbered with that part of the picture industry which we are trying hard to forget. But the chance for the amateur is not gone, for C. Gardner Sullivan says never in the history of filmland has there been so great an opportunity for the intelligent amateur as there is right now. You scenario writers who wrote tearful letters, despairing and discouraged, read this carefully, cut it out and paste it where you can see it each day. C. Gardner Sullivan, editor-in-chief of the face studios, believes every intelligent amateur can succeed."

"Mr. Sullivan, who wrote 'Civilization' and scores and scores of other Kay-Bee features, was in Chicago last week. Mr. Sullivan was making the trip across the continent to make some necessary cut-outs in 'Civilization' before it goes to England. On the Ince scenario staff are such men as Monte Katterjohn, Paul Bartlett, and many other professional scenario writers. This branch of the Triangle does not get all its scenarios from these men, but it frequently purchases scripts from outside writers."

### The Average Price—

"Two hundred and fifty dollars is the average price we pay the unknown playwright," said Mr. Sullivan. "We only ask for a synopsis of the idea, and then our writers put the idea in scenario form. I paid \$500 not long ago for a scenario written by a man I had never seen or heard of. The plot was so original, and I could see that the story had great possibilities. Of course, we pay professional writers sums that average from \$700 to \$1,000, and even more, but we consider \$50 a reel a fair price to a beginner." The \$250 mentioned by Mr. Sullivan means for a synopsis that will make a five-reel pictureplay. Problem plays and subtle ideas built to give the audience a chance to use their own imagination have not been considered a success by Mr. Sullivan.

"We made 'The Dawnmaker' and 'The Criminal' for an experiment, and we were punished by the critics and exhibitors who did not welcome this form of screen art," said Mr. Sullivan. He is in hopes, however, that the day is not far distant when plays to be solved by the public can be shown on the screen. Cheer up, and beginner whose efforts have been ridiculed and belittled. Even C. Gardner Sullivan had his troubles. He told me he had sent a scenario to Essanay which I had cruelly rejected when I was scenario editor there. 'I don't blame you,' laughed Mr. Sullivan, 'for later I realized it was a mess!'

### Offer Terminated—

The \$100,000 offer for one hundred suitable scripts, at the rate of \$1,000 for thousand-word synopsis, the announcement of which was made by the Famous Players Film Company last July, was terminated by the acceptance of the hundredth script recently. Adolph Zukor, in commenting upon the success of the offer said: "The cries of a dearth of screen material which have arisen from various photoplay producers for the past two years are now entirely hushed by the amazing response to the Famous Players \$1,000 offer, and the pessimistic belief that screen plots had been utterly exhausted is exploded by the interesting, novel, and well-constructed themes which have been received. We are justified in believing, from the thousands of scripts submitted and the prominent authors who have manifested an interest in the offer, that the foremost authors of the day are now giving serious thought to the screen, and that this new form of dramatic expression is considered by them to be a sufficiently important medium of communication with the public to receive their first and best efforts. Jesse L. Lasky explains

that while the hundred scripts will furnish a plentitude and variety of material for some time to come, the companies are anxious to receive more photoplays which reach the standard of their output. He says: "Due to the recent combination of the Oliver Morosco Photoplay Company and Pallas Pictures with the Famous Players-Lasky Corporation, we now require more screen material than ever to fill the producing requirements of these four concerns. While we do not feel obligated to pay \$1,000 for all the stories accepted in the future under the Famous Players offer, or \$1,500, which is the maximum amount in the Oliver Morosco offer for scenarios, we will in every case remunerate the author in a degree entirely commensurate with the value of his work, and if unusual or extraordinary plots are submitted, will pay more than the above-mentioned sum. Hector Turnbull, head of the scenario department of these companies, is sincere in his desire to co-operate with novelists, short story writers, or dramatic authors who have not yet become associated with motion picture work, and will be glad to indicate to them the artistic and financial opportunities for creative work on the screen." Surely there is a good time coming for ambitious writers of motion picture scripts!

### The Usual Result—

A photoplaywright of Cincinnati, O., writes: "Probably you will remember me of three years ago, when I was determined to become a successful playwright, and kept writing you for pointers acent the game. At that time you were with the *Moving Picture News* and edited 'For Those Who Worry Over Plots and Plays,' and later joined the staff of *THE DRAMATIC MIRROR*. It was then that I wrote you of my experience with a Montana young man who agreed to sell my work on commission, and I was obliged to put the postal authorities on his trail. Shortly following, I enrolled with the Photoplaywrights' Association of America, and said association is now suspended and I received no shepekia, either. Not meeting with success in my work among the studios, I decided to place my work with a certain clearing house in the West, called the National Photoplay Sales Company, of Des Moines, Ia., and the last one I sent them was a four-reeler, and after a lapse of a month's time I received a letter from them stating that my story was circulated among the companies, some of whom stated that the story was a good one, but not suited for their purposes, but may possibly be able to use it at some future time; they also said that sometimes they buy plays and would offer me one dollar for it. I was so disgusted with the game that I wrote them to send it back, for rather it should go into the grate-fire than to be sold for any such price. Then I gave up the idea of becoming a playwright, but I cannot rid myself of the fad of jotting down incidents which cross my path, and every now and then I have a desire to tackle it again. I have subscribed for *THE MIRROR* so as not to miss a single number, and will put on my writing harness and try again. I would like to ask if it would not be better for me to submit my work directly to the studios? Now here is a struggling author who should know better. Three years ago he passed through dire experience with 'experts,' so called, and then he turned around and went right back again. It surely is best to submit to the companies directly. Learn to profit by your mistakes."

EARL METCALF, popular star of "Ignorance," the morality play produced by The Private Feature and Film Manufacturing Company, Cleveland, under the direction of J. A. Fitzgerald, took a dier in vaudiville recently. With much success he did a monologue at the Miles Theater, Cleveland, made personal appearances in several moving picture theaters in Indianapolis, and then played another week at the Orpheum Theater in Detroit.